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JANUARY 21,
BERLIN, W., NOVEMBER 12, 1910.

Busoni, Kaun and Nikisch formed a trio of names that made the third Philharmonic concert an event of exceptional interest. The program opened with Hugo Kaun's new symphony in C minor, which Nikisch brought out at a Gewandhaus concert in Leipzig last winter with such great success. Here in Berlin the novelty was received with even greater warmth than in Leipzig. It was a big, legitimate and well deserved success, and the composer was repeatedly called out, both at the Sunday matinee and at the Monday evening concert. Kaun was fortunate in having such an ideal interpreter as Nikisch, who led the Philharmonic Orchestra through the mazes of this complicated score with an inspired insight into the deeper meaning of the work—an insight that made his readings seem more like a creation than a reproduction. Kaun did not give to this symphony the name of "Brandenburgia," as he first intended to do, although the work was inspired by the scenery of the Mark Brandenburg. The composer is a great lover of nature, and during his frequent wanderings through the environs of Berlin, the peculiar, monotonous and often dreary character of the country suggested to him the themes for his latest symphonic creation. The gloomy and melancholy impressions the landscape made on Kaun are well reflected in the first movement of the symphony. The adagio is tender and poetic, although there is a touch of the forlorn about this also. The scherzo is a very peculiar and highly interesting movement; it is the opposite of the light, prickly, classic scherzo, such as Mozart and Beethoven wrote, and which we have come to look upon as the typical scherzo to a symphony. Kaun begins with the lively yet heavy tread of the basses; the composer has designated this movement as "plump, klobig," and he has succeeded admirably. A suave waltz theme, however, offers an agreeable contrast. The finale is a highly characteristic movement; it represents the march of freedom on to victory; one hears the martial tread of numerous approaching armies, which finally join in a grand battle cry of freedom. This symphony is unquestionably Kaun's greatest work, and the fact that it has already been accepted for performance by sixteen of the leading orchestras of Germany speaks well for its importance. Both in point of invention and workmanship it reveals the celebrated composer at his best. An enormous success was scored by Ferruccio Busoni, who played the Beethoven C minor concerto and his own orchestral arrangement of Liszt's "Spanish" rhapsody. The somewhat faded C minor concerto bloomed into new life and beauty under Busoni's magic touch. The great pianist approached Beethoven with the reverence that the great interpreter always feels for the great creator. It was Beethoven playing of a sublime kind. Busoni's conception of the work was so pure, so refined, and his delivery so flawless, that one felt that this was just the way the concerto ought to be played. His technic was wonderful in its crystal-like clearness. The artist also played the "Spanish" rhapsody in a manner that challenged criticism. Here mentality, virtuosity and temperament joined hands and the result on the audience was electrifying.

Mischa Elman scored a great success at his violin recital in Blüthner Hall. His selections were the "Kreutzer" sonata, the Bruch second concerto, Tartini's "Devil's Trill," Paganini's "I palpiti," and a group of smaller pieces. The youthful violin genius was at his best, in my opinion, in the Bruch concerto, which he played with great finish, with a warm throbbing tone and with impetuosity. The opening adagio—the biggest movement of the work—was given with great dramatic fervor and intellectual lift; it was all round a splendid performance. Ably assisted by Ignaz Friedmann at the piano, he approached the Beethoven sonata in a somewhat subdued spirit, but he gave a very artistic rendition of the well worn work. He performed the Tartini chef d'œuvre, too, in a masterly manner. I could not stay to hear the rest of the program, because of other concerts, but I am told that he had a sensational success with his Paganini playing. Elman's

accompanist was Percy B. Kahn, of New York, who supported him admirably at the piano.

A good Trio, which gave its initial concert of the season the past week, is the Berlin Kammermusik Trio, of which the members are Irma Saenger-Sethe (violin), Walter Lampe (piano), and Otto Wrack (cello). Madame Saenger-Sethe is one of the leading women violinists of the day and a very fine soloist. Trios by Brahms and Schubert were performed in a very finished manner, and then the pianist played four of his own compositions. He writes in an easy, fluent style, but has little originality.

A singer who is rapidly coming to the front and who promises to become an operatic star of the first magnitude is Helena Forti, who is shown in the accompanying photograph together with her teacher, Teresa Emerich. Helena Forti is the possessor of a dramatic soprano voice of rare beauty, volume and compass; she has in addition a magnificent stage presence and a glowing temperament. Her first important position after completing her studies with Madame Emerich was at the Prague Opera under Angelo Neumann's direction, where she has sung for three seasons and become a great favorite. Prague will soon lose the genial young artist, however. Last month she appeared at the Dresden Royal Opera as Gast, singing the parts of Sieglinde and Brünhilde. She met with such immediate



HELENA FORTI AND HER TEACHER, MADAME EMERICH.

and pronounced success that the intendant closed with her on the spot a several years' contract at a very high salary. Fraülein Forti has been further honored with an invitation to sing the part of Fidelio at the first performance of the work at the Scala Theater in Milan. This premiere, coming a century after the famous opera was written, promises to be one of the most interesting events of the season in Italy.

The Stern Conservatory has just celebrated the sixtieth anniversary of its founding. In commemoration of this event two big concerts were given in Beethoven Hall on November 6 and 7. At the first one the pupils and at the second the teachers of the institution were heard. Although the first concert revealed numerous very talented and promising young artists, the teachers' program was the more interesting. Worthy of particular note was Director Gustav Holländer's new violin concerto, which was performed by the composer himself. Holländer, who as director of the conservatory is an exceedingly busy man, has not appeared in public as a soloist for many years, and when he came out on the stage of Beethoven Hall, violin in hand, he received a rousing reception. This concerto, his third for the violin, is in the key of D minor and has three movements. Holländer does not write in the modern spirit, but keeps to the old classic concerto form. As was to be expected, his treatment of the solo part was masterly; there are effective cantabile contrasts with lively passage work, and although the concerto offers nothing strictly new or original, it is pleasing, melodious music and affords the performer a grateful task. Professor Holländer surprised the audience with his excellent playing. He was applauded to the echo. A splendid impression was made also by Emma Koch, who played the first movement

of Beethoven's G major piano concerto in a way that disarmed criticism. To a clear, reliable, pearly technic and a beautiful touch this distinguished artist

adds a high order of musical intelligence and warmth of expression. The other numbers of the program were a festival overture by Philipp Rüfer, conducted by the composer, an aria from Hermann Goetz's opera, "The Taming of the Shrew," and Max Reger's "Introduction, Passacaglia and Fugue," an aria from Gluck's "Iphigenia in Tauris," Rubinstein's D minor piano concerto and three folk-songs by Wilhelm Berger. The conductors were Prof. Gustav Holländer, Max Grunberg and Josef Stransky. At both concerts Beethoven Hall was filled to its utmost capacity and great enthusiasm prevailed. I have been looking over the list of instructors that have taught at the conservatory since its founding in 1850 and find that it contains a large number of famous names. Julius Stern opened the school sixty years ago with fourteen pupils and three teachers. When the twenty-fifth anniversary was celebrated in 1875 the institution had been attended by 3,146 pupils, all told; at present it numbers nearly 1,200 pupils and more than 100 teachers. Among the names of artists who have been connected with the school, I find: Theodor Kullak, who taught there from 1850-55; Hans von Bülow, 1855-63; Lilli Lehmann, 1893-4; Heinrich de Ahna, 1863-69; Ludwig Busler, 1879-1901; Friedrich Gernsheim, Paul von Janko, inventor of the Janko keyboard; Alexander Heinemann, Anton Hekking, Friedrich Kiel, Hans Pfitzner, Emil Sauret, Franz Rummel, Alexander Strakosch, Theodore Spiering and Otto Hegner. Among the present instructors are Director Holländer himself, Emil Krause, Selma Nicklass-Kempner, Nikolaus Rothmühl, Emma Koch, Mathilde Mallinger, Alexander Fiedemann, Dr. Paul Lutzenko, Josef Stransky, Wilhelm Klatte, E. E. Taubert and James Kwast.

Chamber music playing of the very highest order was heard Tuesday evening in Bechstein Hall, when the Rosé Quartet of Vienna gave its second concert. The program consisted of the Mendelssohn D major and Schumann A minor quartets and the Brahms B major trio. This wonderful piece was composed in 1850, but Brahms rewrote it in 1890 and it was first played in its new form by the Rosé Quartet that same season, with Brahms himself at the piano. It has been a favorite number of Rosé's ever since and he, of course, has the real Brahms tradition. Assisted by Bruno Eisner at the piano, Rosé and his cellist, Buxbaum, gave a rendition of this glorious trio such as I never had heard before; it was not so much the finish of execution, nor the wonderful dynamics, nor yet the beauty of tone or perfection of ensemble; but there was a psychic something about the playing of the three artists that held one spellbound. It was as if the spirit of Brahms himself was hovering over them. Each one of the three men entered into his work, heart and soul; it was one of the most remarkable chamber music performances I ever listened to. The Schumann quartet coming afterward sounded tame. The Rosé Quartet, which is giving a series during the winter, is rapidly acquiring that which is so hard to attain in Berlin—drawing power.

The Leipzig Trio gave a successful concert in Scharwenka Hall. This organization has the honor of having as its principal member Julius Klengel, the celebrated cellist, famous both as a virtuoso and ensemble player. A good second to Klengel, however, is Edgar Wollgandt, violinist and concertmaster of the Leipzig Gewandhaus Orchestra and son-in-law of Arthur Nikisch. Otto Weinreich, the other member of the Trio, also proved to be an ensemble player par excellence; his playing was distinguished by finished technic, excellent touch and superior musicianship. The three artists play with remarkable ensemble, admirable tonal balance and technical finish. It was thoroughly enjoyable chamber music playing.

Edgar Stillman-Kelley's quartet was played by the Waldemar Meyer Quartet at the second concert of its winter's series in the Singakademie. This admirable work by the distinguished American composer was introduced here last winter by Waldemar Meyer and his associates and the four artists were so enamored of the novelty that they de-



GUSTAV HOLLÄNDER,
Director Stern Conservatory of Berlin.

clared to the composer then and there that they would play it again this season. They have kept their word. I wrote about the composition in full at the time of its premiere. Mr. and Mrs. Kelley, who are spending the season in America, are very much missed here in the American colony, of which they have been permanent members for many years.

A Hugo Kaun evening in Bechstein Hall attracted a good sized audience. The program consisted of three groups of lieder and two numbers for piano, to wit, a minuet from "Im Thüringerland," and a humoresque, and the "Fantasiestück" for violin and piano. The piano trio in B flat major, op. 32, was also down on the program, but the soloist was taken ill just before the hour set for the concert, and as it was too late to get a substitute, this number could not be performed. The songs were very well sung by Anna Reichner-Feiten, who displayed a sweet, well schooled voice and an excellent vortrag. The violin number was admirably played by Laura Helbling-Lafont, who is one of the best representatives of her instrument of the fair sex; in point of tone, technique and interpretation she gave a very satisfactory account of this difficult piece. Elsa Rau played the two piano numbers with flawless technique and an excellent touch, and her interpretation revealed a warm, musical nature and a superior order of musical intelligence. Elsa Rau is meeting with much success here, both as pianist and teacher. All of the artists were warmly applauded. The accompaniments were very well played by Alwin Pincus.

Hugo Heermann received a rousing welcome in the Singakademie, where he made his Berlin r'entree with his old war horse, the Brahms concerto. The sterling musician and violinistic qualities that have always distinguished this celebrated artist were revealed again in his reading of Brahms in a way that conclusively proved that Father Time has not yet demanded any tribute of Hugo Heermann. He overcame the technical difficulties with ease and assurance, and he manipulated the bow in a facile yet thoroughly efficient manner, and his conception and delivery were masterly. The Philharmonic Orchestra on this occasion was conducted by Ferdinand Kaufmann, of Budapest, who is also a violinist and pupil of Heermann. He followed the soloist with great fidelity and was also heard to good advantage in two symphonic numbers—the Tchaikowsky fourth symphony and Volkmars Andrea's big symphonic fantasy, entitled "Schwermut-Entrückung Vision," for orchestra, tenor solo, male chorus and organ. I did not hear the Tchaikowsky, but Kaufmann gave a very fine and spirited reading of Andrea's interesting work. He seemed wholly in love with the composition, which he approached with great enthusiasm, and the orchestra also did excellent work under his baton. The tenor solo was sung by Ludwig Hess, who now is one of the leading concert tenors in Germany. Hess has made an exhaustive study of the Italian method of tone production, and to his deep knowledge of this subject he unites a keen, highly trained musical intellect and a fiery temperament. He sang with great warmth and fervor, and although the short solo really affords little opportunity for vocal display, he made a profound impression.

Fidelmann is a good name for a fiddle player, and it is one borne by a young violin genius who made his debut in

Blüthner Hall on Tuesday evening. Sam Fidelmann, a young Russian about sixteen years old, is one of those specific fiddle talents that are getting so rare nowadays. He has a most extraordinary left hand facility and he draws an excellent tone from his violin. He has all the impetuosity of youth and still has much to learn in the way of tempi, rhythmic values and dynamics, but as a violin player pure and simple he is even today remarkable. The classics are not for him, but in virtuoso compositions of the old style a la Ernst and Paganini, he is in his element. I arrived late at the concert and yet I heard him play four encores, which were quite sufficient to convince me of his remarkable ability in the direction of virtuosity. One of these encores was Ernst's fantasy for violin alone on the "Last Rose of Summer," which was superbly played. His program numbers were Lalo's "Spanish" symphony, the Bach G minor sonata for violin alone, César Thomson's "Passacaglia," and Paganini's "Nel cor più non mi sento," for violin alone.

Eleanor Spencer, of Chicago, the former piano prodigy, will make her Berlin debut on January 14 with the Philharmonic Orchestra. For several years past Miss Spencer has been a prominent pupil of Theodor Leschetizky.



LATEST PICTURE OF WILHELM KIENZL.
Composer of "Der Evangelimann."

Another American who is soon to make her first appearance in Germany is Paula Meyer. She will give a recital in Bechstein Hall on December 18. Miss Meyer studied formerly in Chicago with Carl Wolfsohn and during the two years that she has been abroad she has been under the guidance of Leopold Godowsky and Waldemar Lütschig.

Hugo Kaun's new symphony has been warmly praised by the leading Berlin daily papers and also by the Berlin correspondents of numerous papers in other important German cities.

Donizetti's "Love Potion," in which Caruso was heard here, had not been given by the Royal Opera since January 1, 1901, when it had its eighty-sixth performance. The opera was first heard in Berlin in 1834, and, strange to say, without success. The "Love Potion" was written under peculiar circumstances, which allowed the composer little opportunity for dreaming over his themes. It happened in Milan that the director of the Canobbiana Theater found himself left in the lurch by his composer just two weeks before the new opera that had been promised the public was booked for performance. Sorely perplexed he hurried to Donizetti and implored the composer to help him out of his dilemma, asking him if he had not some old discarded score which he could patch up for the oc-

casian. "You must be joking," said Donizetti; "you know I am not in the habit of doing patchwork! But I will undertake to write for you an opera in fourteen days, if Romani will stand by me." So the composer went to Romani, the librettist, and explained the situation, saying, "You have a week; let us see which of us has the more courage! And, remember, mein Lieber, what we have to work with—a German prima donna (Sabine Heinefetter), a tenor who stutters (Genero), a bass buffo with the voice of a lamb (Frezolini), and a French baritone who isn't good for much (Debadie); with these we must do ourselves credit." They set to work and as fast as Romani could turn over verses Donizetti put them to music, writing down the first ideas that came into his head and making but few alterations. At the expiration of the two weeks, on May 12, 1832, the hastily constructed work had its premiere and proved to be the most successful opera buffa since the "Barber of Seville." The "Love Potion" was Donizetti's thirty-fifth opera, but the first comic one. Once a number of composers and music connoisseurs, among whom was Mendelssohn, were discussing this opera and passing indignant sentence upon it. Mendelssohn remained silent, but showed he was controlling himself with difficulty, and when pressed for an opinion cried out, "I only know, learned gentlemen, that I should have been very happy had I composed the 'Liebestrank'!"

ARTHUR M. ABELL.

Katharine Goodson's Busy Season Abroad.

Katharine Goodson has the prospect of a very busy season before her. She is engaged for the second of the London Symphony Concerts on November 7 under Dr. Hans Richter, when she will play the Brahms D minor concerto. She will be heard twice in Berlin, with the Philharmonic Orchestra and in recital, at the Crefeld Symphony Concerts, also at Düsseldorf, Cologne and other towns in the Rhine district. In January and February she will play in the English provinces, among other engagements being the Brighton Symphony Concerts, the Scottish Orchestra and St. Andrew's, returning to London for the Albert Hall Symphony Concert on January 29. In March she will be heard twice in Paris, and after Easter in London again at her own recitals and at the London Philharmonic Society under Professor Nikisch on May 18, when, at the request of the directors, she will repeat Arthur Hinton's concerto in D minor.

Howard Wells Plays with Great Success at Wiesbaden.

An American Leschetizky pupil who is beginning to make a name for himself in Germany, both as a teacher and concert pianist, is Howard Wells. He recently made his debut in Wiesbaden, where he received the following flattering criticisms:

Last evening opportunity was given Howard Wells, a pianist par excellence, to show his remarkable ability. A most marked refinement of that musical feeling which inquires into the artistic values of each composition and the ability to exhaust their possibilities make Howard Wells a notable representative of his art.—Wiesbadener General Anzeiger, November 3, 1910.

Mr. Wells, an American, is one of the most gifted representatives of the Leschetizky school and as such has, in addition to a very remarkably developed technique, a touch extraordinarily capable of nuance. He also possesses a decided and noteworthy talent for interpretation.—Wiesbadener Zeitung, November 3, 1910.

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Kansas Teachers' Convention.

The third annual convention of the Kansas State Music Teachers' Association will convene at Emporia, Kan., on Tuesday and Wednesday, December 6 and 7. Sessions of the convention will be held in Albert Taylor Hall, which has a seating capacity of 2,000. Members and those who desire to become members of the association are requested to register immediately upon arrival in the room adjoining the stage in the hall, where they will receive membership cards.

The program for two days' session is as follows: December 6, 9 a. m., address of welcome by H. D. Guelich, president; piano solo, by W. H. Lansbury (Baldwin); vocal solo, Mrs. Judge Meckel (Emporia). 10 a. m., lecture recital, by C. S. Skilton (Lawrence), assisted by Rafael Navas (Wichita). 11 a. m., chapel services; vocal solo, by J. W. Bixtel (Ottawa); address by President J. H. Hill; violin and piano sonata, E. B. Gordon and O. Olmstead (Winfield); lecture by W. G. Lewis.

Tuesday afternoon, voice round table, participated in by Mrs. F. C. Cravens (Emporia), Ray Wingate (Emporia), Olof Valley (Manhattan), Charles Davis Carter (Wichita), Myrtle Neel (Mayfield). 4 p. m., public school music, participated in by Mrs. Gaston Poyd (Newton), Catherine Strouse and Frank Beach (Emporia), Bess Miller (Kansas City); discussion, W. B. Kinnear (Minneapolis), D. O. Jones (Emporia). 7 p. m., business session. 8:30 p. m., grand concert, participated in by Horace Whitehouse (Topeka), Olof Valley (Manhattan), Lyric Quartet (Emporia), Herbert Levan (Coffeyville), C. D. Carter (Wichita), Glee Club (Emporia), Mrs. Blanche Lyons (Lawrence).

Wednesday, December 7, theory round table, participated in by Herbert Levan (Coffeyville), H. D. Guelich (Emporia), Charles W. Landon (Coffeyville). 11 a. m., Helen Phipps, violin (Topeka); C. E. Hubach, voice (Lawrence); address, C. S. Skilton (Lawrence), Emil Koepfel, pianist (Wichita).

Wednesday, 2 p. m., violin and orchestra, Carlton Wood (Emporia), Virginia Muir (Emporia); violin lecture recital, by Theodore Lindberg (Wichita); orchestra organization, E. R. Gordon (Winfield). Piano round table, 3:45 p. m., S. W. Van Deman (Pratt), Nell Harris (Ottawa), T. L. Krebs (Wichita), Mrs. Frederick Crowe (Lawrence), program of American Indian melodies. 7 p. m., election of officers. 8:30 p. m., grand concert; trio, Anna Sweeney, Worth Morse, William Dalton (Lawrence), Mrs. Emma Dent Jones (Emporia), Arthur Locke (Topeka), Lindberg String Quartet (Wichita); Robert Seaman, baritone (Wichita); Florence Cross (Emporia), William Dalton (Lawrence), Mrs. Inez Barbour, soprano (Wichita); Worth Morse (Lawrence), Carl Preyor (Lawrence), Normal Orchestra.

Complete outline of program may be had by addressing

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Max Wertheim Gives Housewarming in Berlin.

Max Wertheim, the distinguished singing teacher, formerly of New York, now of Berlin, Germany, gave a housewarming on October 29 at his Berlin home, Konstanzer St. 6, which was attended by many well known people of the British capital. Among others present were Prof. and Mrs. Friedrich Gernsheim and Frl. Gernsheim, Prof. and Mrs. Wilhelm Freudenberg, Mr. and Mrs.



MAX WERTHEIM.

Gustav Lazarus, Hofkapellmeister Hienchmann, Geheimer Hofrat, Direktor Siegmund Lautenburg, Commerzienrat Gerson Simon, with wife and daughter; Georg Satz, the well known humorist and wife; Frl. E. Pick, pianist and a well known Leschetizky pupil; Kammer singer Anton Buerger and many others.

After the banquet with which the affair began music was furnished by Max Wertheim himself, who sang lieder by Schubert, Richard Strauss and Hugo Wolf, and also

Siegmund's "Liebes Lied" from the "Walküre." Mr. Wertheim demonstrated that he not only can teach others how to sing, but that he can also do it himself; he was in fine voice and sang very artistically. Thus did Mr. and Mrs. Wertheim begin their Berlin social life in a most successful and satisfactory manner.

Reed Miller's Long Tour.

Reed Miller, tenor, member of the Oratorio Quartet, has returned from a tour which took him over most of the Eastern and Middle States. Everywhere he won extremely gratifying success, for he sings not only with expression and distinct enunciation, but with fine art. Three press notices, from Wisconsin and Indiana, follow:

Mr. Miller, who last season was heard here in "The Messiah," is an artist whose work places him far above the plane of the Lyceum Bureau. He exhibited fine dramatic sense in Verdi's "Celeste Aida"; his pianissimo tones were exquisite.—Milwaukee Sentinel.

Mr. Miller's singing was a delightful revelation to those who heard him. He possesses a voice of extraordinary quality; strong, but pure and well modulated.—Madison State Journal.

Of the singers Mr. Miller was by far the most familiar, as he appeared in this city last June at the musical festival. Then the audience heard a voice which is one of the most beautiful tenors in the country. Last night he was in fine form and his singing of "Celeste Aida" left nothing whatever to be desired.—Fort Wayne Sentinel.

Mr. Miller will be heard this season with the leading oratorio societies of the country, as well as with choral clubs; once engaged, he is sure of re-engagement, such is the satisfaction felt by his hearers.

First Scharwenka Recital in New York.

Xaver Scharwenka, the celebrated composer-pianist, will give the following program at his first New York recital in Mendelssohn Hall, Saturday afternoon, December 3:

Fantaisie, op. 49, F minor.....Chopin
Ricordanza.....Liszt
Mephisto Valse.....Liszt
Sonata, op. 57 (Appassionata).....Beethoven
Theme and Variations, op. 48.....Xaver Scharwenka
Novelette, op. 22.....Xaver Scharwenka
Spanish Serenade, op. 63.....Xaver Scharwenka
Two Polish Dances, op. 15 and op. 3.....Xaver Scharwenka
Staccato Etude, op. 27.....Xaver Scharwenka

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BUSONI'S VIEWS ON TRANSCRIPTIONS.

At a recent Nikisch Philharmonic concert in Berlin Ferruccio Busoni, who was the soloist, played his own arrangement of Liszt's "Spanish" rhapsody for piano and orchestra. At the request of Paul Becker, the annotator of the Philharmonic program books, Busoni wrote a short essay on transcriptions in general and on this rhapsody in particular, which is full of interest and musical truths, as are indeed all of this master's pianistic opinions on his art. Appended is a translation of the article that appeared in the program book:

"Seventeen years ago, under the fresh stimulus of my spontaneously kindled enthusiasm for Liszt and the impelling desire to imitate him, and with his own adaptation for orchestra of Schubert's piano fantasy ('Der Wanderer') and of Weber's polonaise as patterns, I put into symphonic form his 'Spanish' rhapsody. It was at the time of my life when I became aware of such deficiencies and mistakes in my own playing that with energetic determination I commenced the study of piano all over again and on an entirely new basis. The works of Liszt became my guide and opened up to me a most intimate acquaintance with his individual art; on his material I built up my technique, and my faithfulness and admiration won Liszt for me then as master and friend. The 'Spanish' rhapsody in its original form for piano alone makes the greatest demands on the player without giving him the opportunity—even with the best results—of sufficiently illuminating the salient points. The cause of this difficulty lies in the composition, in the limitations of the instrument and in the limited endurance of the pianist. Moreover, the national character of the piece demands coloring such as only the orchestra can give. And, further, a revision of this kind gives the pianist opportunity for manifesting his own individuality of playing. Up to three generations ago, virtuosi played only their own compositions or others' compositions in their own elaborations; what lay well for them and only what they thoroughly understood in point of contents as well as technique. And the public went to Paganini to hear Paganini, not perchance Beethoven. Today the virtuoso must be a transformation artist; the psychic tension which the breakneck leap from a Beethoven 'Hammerklavier' sonata to a Liszt rhapsody demands is quite another sort of accomplishment than simple piano playing of itself. And so elaborations are in a virtuoso sense the tension of ideas coming from without on the personality of the performer. In the case of weak personalities such arrangements make weak pictures of a strong original and the plurality of mediocrities to be found in all times bring into the virtuoso field also a majority of mediocre, yes, insipid and misrepresenting elaborations, through which this province of the literature has fallen into bad repute and into a quite subordinate position. In order with one decisive word to raise to artistic worth in the opinion of the reader the reputation of the elaboration, it is necessary only to name Johann Sebastian Bach. He was one of the most prolific elaborators of his own and of others' compositions, particularly as organist. From him I learned the truth that good, broad, universal music remains the same, no matter what the medium of expression; and the second truth that different mediums have different languages, each its own, in which this music is proclaimed with ever varying effect.

"Vivaldi's concerto, Schubert's lieder, Weber's 'Invitation to the Dance' resound respectively in the modifications

of Bach's organ, Liszt's piano or Berlioz's orchestra. But where does the elaboration really begin? There exists a second draft made by Liszt of this 'Spanish' rhapsody which bears the title 'Fantasy on Spanish Music'; it is another composition, but both have in part the same motives. Which of the two is the elaboration? The one that was last written? But is not, indeed, the first one an arrangement of Spanish folksongs? This 'Spanish' fantasy begins with a motive that sounds exactly like the dance in Mozart's 'Figaro.' And Mozart himself culled the motive from another source; it is not his own, it is an elaboration. What is more, it appears—always the same motive—again in Gluck's ballet, 'Don Juan.'

"The frequent opposition which I have aroused with transcriptions and the opposition which senseless criticism



FERRUCCIO BUSONI.

has often called forth in me has occasioned the attempt on my part to clear up this point. Here are my own views on the subject: Every sketch is itself a transcription of an abstract idea. In that moment when the pen takes possession the thought loses its original form. To carry out the intention of writing down the idea that springs into being means first a choice of time and pitch. The necessity of deciding upon the form and medium of expression hems in more and more closely the path of the composer. Even though much that is original and indestructible in the idea still survive, from the moment of resolve to its relegation to a class type, it is being contracted and restricted. The idea becomes a sonata or a concerto, but by that time it is already an elaboration of the original. From this first to the second transcription is a comparatively short and

unimportant step. In general it is made only from the second draft. Thus one sees that a transcription does not destroy the original idea and therefore the idea sustains no injury through it.

"Again, the delivery of a work is a transcription and the performer—no matter how much freedom he allows himself—can never make away with the original. For the musical work of art exists before it is heard and continues to exist after its tones have died away, complete and uninjured. It is at the same moment both within and outside the precincts of time. Most of the Beethoven piano compositions make the impression of transcriptions from orchestra; most of Schumann's orchestral works seem as though brought over from the piano—and are, in their own way, also effective.

"It is remarkable in what esteem the variation form is upheld by the severe ones. Remarkable because variations built up on another's theme represent a whole series of elaborations and, indeed, the more ingenious they are, the less faithful are they to the subject. It is not the elaboration that is of importance, because it alters the original; and the alteration is of importance, although it elaborates on the original.

"This 'Spanish' rhapsody consists of two movements called 'Folies d'Espagne' and 'Jota Aragonesa,' to which are joined a nameless third part and a finale. First comes the introductory cadence with variations on a slow dance theme, which is apparently by Corelli (here again we are in doubt on the elaboration question). This first part is in C minor. The second part in D major also brings variations, time on a lively dance of eight measures in three-eight time. (Glinka has also used this for an orchestral composition.) A new cadence introduces—the thematically anticipating—the third movement, which contains a characteristic motive. (We meet with the same theme in G. Mahler's third symphony—how did it get there?)

"Rising and swelling in splendor the three themes intermingle and are then brought to a stretta in ever narrowing lines.

"The motive material of the two Spanish fantasies by Liszt we have connected, with illustrative proofs, with the names of Mozart, Gluck, Corelli, Glinka and Mahler. Now my insignificant name is added to these. Man cannot create, he can only work over what is to be found on the earth. And for the musician this means tones and rhythms.

"For arrangements for piano and orchestra there are three different kinds of settings: 1, piano alone; 2, orchestra alone; 3, piano with orchestra. In the third instance there are again three modes of elaboration: 1, the division of the original between the orchestra and the piano; 2, leaving the original to the piano and adding new material for the orchestra; or 3, giving the original to the orchestra and adding new material for the piano. The choice and decision as to which method is to be employed in the remodelling must be governed entirely by the feeling and taste of the elaborator. There are no rules, though plenty of examples and—in general—much, too much, routine!"

FERRUCCIO BUSONI.

Schumann-Heink Sings in Jersey City Tomorrow.

Madame Schumann-Heink will sing in the fine auditorium of the new High School in Jersey City tomorrow night (December 1). By request of the famous German contralto, the Union Hill Liedertafel will assist in the program. Some weeks ago, when there was a double celebration in the town across the Hudson River, Madame Schumann-Heink was engaged by the Liedertafel for a great concert. The concert tomorrow night is under the auspices of the College Club of Jersey City.

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NEW YORK PHILHARMONIC CONCERT.

Alma Gluck, the Soloist, Sings Two Songs by Gustav Mahler—Program Devoted to Cherubini, Schumann, Dvorák and Smetana.

There was no lack of variety in the program presented at the pair of concerts given last week by the New York Philharmonic Society in Carnegie Hall. The concerts in the regular course take place Tuesday evenings and Friday afternoons, and these days seem well chosen. Only a master hand could blend a Cherubini overture, a Schumann symphony, and Dvorák and Smetana numbers into one scheme and keep it from sounding chaotic. It was the arrangement of the music that served to bring out its beauties in a logical manner. With the lovely Alma Gluck to interpret the songs, the compositions were played and sung in the following order:

Overture, *Anakreon* Cherubini
Symphony in C major, No. 2 Schumann
Songs (first time with orchestra)—
Bohemian Cradle Song, from Smetana's opera *Hubicka*.
Arr. by Kurt Schindler
Morning in the Fields Gustav Mahler
A Tale of the Rhine Gustav Mahler
Carnaval Dvorák
Vltava Smetana

Luigi Cherubini was of the eighteenth century, although the composer lived to a ripe age, passing away during the first half of the nineteenth century. His "*Anakreon*," first played in Paris in 1803, has the prophetic notes of romance and strife which were emphatically portrayed a few years later by other composers. The Schumann symphony in C major reaches its climax in the fourth movement. The first, second and third movements are often painfully depressing. This symphony was composed when the mind of the composer was afflicted with the melancholy which ended by obliterating his genius tragically. No one can hear the C major symphony without being more or less overcome by the mental anguish of a great soul, and Robert Schumann was a great soul who ever strove for an ideal in art as in his private life. The symphony was performed with every passage clearly defined. Mr. Mahler must be especially praised for not taking the tempo too slowly. The tone quality of the orchestra was noble and the players responded sympathetically to each demand of the director.

Madame Gluck sang the songs on the program (to piano accompaniment) at her recital in Mendelssohn Hall, October 18, Sunday of last week she sang them for the first time with orchestra at the concert which the New York Philharmonic Society gave in Brooklyn, and the splendid impression made at that hearing was again experienced last Tuesday night in Carnegie Hall. The charming singer was in superb voice and the reserve and maidenly refinement and delicacy of her style, were just needed to add the touch of simplicity and sweetness which such songs exact. Mr. Mahler shyly acknowledged the hearty plaudits after his songs preferring, evidently, that the glory should go to the young soprano.

Dvorák's "*Carnaval*" overture brought out more of the perfected resources of the reorganized Philharmonic Society, and there was still more display of these resources in the symphonic poem "*Vltava*" by Smetana. The au-

dience was large and received the offerings of the night with renewed demonstrations of delight. The program given Tuesday night was repeated Friday afternoon.

MUSICAL STOCKHOLM.

Stockholm, October 6, 1910.

Kathleen Parlow, the young Canadian violinist, who has played at Stockholm before, visited us this time for only one concert, on October 10. She is always sure of a good audience, as her talent is remarkable and her musical knowledge comprises widely separated styles. Her playing of three minuets by Handel, Beethoven and Debussy was one of the most interesting features. Miss Par-



EDVARD GRIEG AND MRS. GRIEG,
London, 1888.

low was at her best in the A major sonata by Brahms, and the B minor concerto by Saint-Saëns. Charlton Keith played the accompaniments.

Harold Bauer scored one of the greatest successes ever noted at Stockholm. His brilliant technique allows him to deliver the most difficult passages as if they were written especially for him. The "*Me-*

phisto Waltz," by Liszt, was played by Bauer with unsurpassable force and rapidity. He gave as encore "*Waldesrauschen*," also by Liszt. His other program numbers were the C minor prelude and thirty-two variations, by Beethoven; gavotte by Gluck; C minor nocturne, by Chopin; two caprices, by Sinding, and "*Marin*," by the Swedish pianist composer, Lennart Lundberg.

"*La Bohème*" brought triumph chiefly for Signor Tullio Voghera at the Opera. The orchestra, the singers and the chorus followed brilliantly. The public and the critics agree that we now possess an excellent, fully equipped conductor, such as we needed for the Italian and French music. The parts of Rodolph, Marcel, Schaunard and Benoit were sung for the first time by Kircher, Stromberg, Stiebel and Ericson. The other artists of the evening were Mesdames Hesse and Lizel and Mr. Wallgren.

Bronislaw Huberman gave two concerts here. Through illness I could not be present, but I heard that the violinist was appreciated by audience and the critics.

The premiere of "*Izyl*," opera by Eugen d'Albert, had been looked forward to as a most interesting event. The audience (with a completely filled royal box) was in gala attire and listened with much interest, but the music failed to make a good impression, though the artists, the conductor and the regisseur tried their best. The *Izyl* of Mrs. Lykseth is one of her best roles. She did the temptation scene of the second act with true allurements, and it is not her fault that the death of *Izyl*, after the return of the holy prince (Mr. Forsell) is so theatrical. The costumes of the chorus and the scenery by Mr. Janson are also mentioned.

The first symphony concert, conducted by Armas Järnefeldt, took place at the Royal Theater. Bach, Beethoven, Mozart and Wagner were on the program, all of them being conducted without score. The playing of the overture to the "*Meistersinger*" was the musical climax of the evening.

Two of the remaining symphony concerts will be given under the baton of Tullio Voghera and two more under Armas Järnefeldt.

The next novelty at the Opera House will be "*Le mariage de Télémaque*." L. UPLING.

Florence Mulford at Oxford.

Florence Mulford's song recital at the Western College, Oxford, Ohio, on November 18, was an unqualified success. The enthusiasm of her audience compelled several encores, and the repetition of several numbers. The program was as follows:

Voi Che Sapete, from *Figaro* Mozart
Lungi dal caro bene Secchi
Sappho Ode Brahms
Ave Maria Schubert
Who Is Sylvia? Schubert
Elizabeth's Prayer, from *Tannhäuser* Wagner
Strophes, from *Lakmé* Delibes
Romance Debussy
Verborgenheit Wolf
Lenz Hindenberg
Phrase, from *Thais* Massenet
Romance, from *Pique Dame* Tchaikovsky
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Record Breaking Crowd Greeted Celebrated Tenor in Carnegie Hall to Hear Him in Song Recital—Second Program of the Tour Which the Artist Is to Make—Stormily Applauded and Cheered—Songs and Arias in Italian, French and English Ideally Interpreted.

It is but a few times during any musical season that such an excited multitude flocks to Carnegie Hall as was witnessed Tuesday afternoon of last week, when Alessandro Bonci, the celebrated tenor, gave a song recital. The program reviewed in *THE MUSICAL COURIER* last week, after Bonci's epoch making tour was opened in Brooklyn under the auspices of the Brooklyn Institute, was presented again in a manner that was as nearly flawless as is possible for a human voice. Vocalists who scope their tones, singers who strike the glottis, force their tones, and commit other sins against the art of bel canto, received on this occasion some valuable lessons. As a matter of complete record the program is appended:

O del mio dolce ardor.....Gluck
Caro mio ben.....Giordani
Se tu m'ami.....Pergolesi
Chi vuol la Zingarella.....Paisiello
Aria, Il mio tesoro (Don Giovanni).....Mozart
Adelaide.....Beethoven
On Wings of Music.....Mendelssohn
Who Is Sylvia?.....Schubert
Hark, Hark, the Lark.....Schubert
Au printemps.....Gounod
Vieille Chanson.....Bizet
Nuit d'Espagne.....Massenet
Romance.....Debussy
Embarquez-vous!.....Godard
Aria, The gelida manina (by request) (Boheme).....Puccini
What Is Love?.....Ganz
Long Ago.....MacDowell
A Maid Sings Light.....MacDowell
Serenata.....Sinigaglia
Notturmo.....Leoncavallo
Vieni amor mio.....Leoncavallo

Three things are needed to make a singer; first, healthy vocal chords; second, a well shaped throat and spacious nasal cavities, and, lastly, intelligence to use the endowments which the gods have bestowed. Bonci has all of these things. Any one watching him finds that he has the physiognomy which is almost the same in all great singers, and when it comes to mental equipment he is far more blessed than many of the great singers of this age or past ages. It is a joy to watch him sing, and if endurance were not limited that great audience Tuesday afternoon of last week would have demanded more encores. As it was, Bonci was nearly mobbed by his admirers.

The suave lovely art of the tenor was beautifully illustrated in the old airs of Gluck, Mozart, Pergolesi and Giordani. He sang in a style that was divine the songs by German composers—the Beethoven number in Italian and the Mendelssohn and Schubert songs in English, and such charming English. Bonci's finished phrasing made it an easy matter to understand the words in these familiar songs. The French songs imparted the spirit of modernity which came so happily after the classics, and in these French songs Bonci showed himself quite en rapport. He repeated the Debussy "Romance" after the persistent demand for it.

Bonci sang the "Che gelida manina" as he has sung it many times in performances of Puccini's "La Boheme," and those who are so fortunate as to have heard him in this opera recall the exquisite and touching manner in which he sings it. Cheers rent the building and ushers rushed down the four aisles carrying laurel wreaths and huge bunches of American Beauty roses. The audience stamped and clapped and cheered, and after many recalls Bonci brought out his accompanist, Harold Osborne Smith, and that portion of the aria which begins "In povertà mia lieta" (In my joyous poverty) was repeated. At its conclusion another whirlwind of enthusiasm prevailed. Really American audiences are losing that frigid self-consciousness which is so distressing to the sensitive artistic temperament. Nothing worth while is accomplished without enthusiasm, and therefore it is wise to cultivate it everywhere. Men and women ought not to be chloroformed (according to a certain college professor) when they get past a certain age, but it would be a good thing for the artistic progress of the world if all persons who arrive at the blasé and cynical stage, could be exiled into a country of their own; there they could live their lives of frozen indifference without giving pain to their fellows whose capacity for enjoyment has not been stifled by high living and low thinking.

But, to come back to the consummate art of Alessandro Bonci; more of his new accomplishment as a linguist was revealed in the song by Ganz and the two songs by Mac-

Dowell. The MacDowell songs were frantically applauded. There was more frenzy after the last group of Italian songs, and then as many persons as could run down the aisles, and while men and women in the boxes and upper galleries cheered, those nearer the footlights demanded encores—in plainest of English, Bonci got another rousing ovation when Mr. Smith played the first bars in "La donna e mobile," which never fails to create a tumult when sung as Bonci sings it. Other encores included during the afternoon were an Italian air, an English song, "Love, I am Thine, and lastly after the number from Verdi's "Rigoletto," "I'll Sing Thee Songs of Araby," by Clay. The accompaniments were artistically played by Mr. Smith. After the recital the happy singer and his equally happy wife held a reception back of the stage.

The Bonci recital tour is under the management of Haensel & Jones by special arrangement with Signor Carbone, Bonci's personal representative in this country.

Bonci's next New York appearance will be at the second concert of the Volpe Symphony Orchestra in Carnegie Hall, Sunday afternoon, January 8, when he will sing by special request with the orchestra "Che gelida manina" from "La Boheme," "Una furtiva lagrima" from Donizetti's "L'Elisir d'Amore," and very likely another operatic aria.

Flora Wilson in Raleigh.

Flora Wilson, the soprano, having completed her tour of the Middle West, is now giving recitals in the South. The following extract from the News and Observer of Raleigh, N. C., tells of the success of her concert in that city, November 18:

Probably the most difficult number was the aria from "Traviata," which was rendered most effectively, the singer giving the trills and runs very clearly. The "Shadow Song" was another difficult number and in this also Miss Wilson was at her best. Not only in the numbers mentioned, but throughout the entire program, her sweet soprano was beautifully flexible and her enunciation wonderfully distinct.

The last number, being Mary Speed Mercer's "United," was enthusiastically received by the large audience. The solo parts were rendered by Miss Wilson, who was assisted in the chorus by the chorus class of the School for the Blind. While rendering this number, Miss Wilson was gowning in the Stars and Stripes, while a large bouquet of American Beauty roses lay on the piano at her left.

Miss Wilson enjoys the distinction of having rendered for the first time this splendid national anthem in North Carolina, the home State of its composer, Mary Speed Mercer, of Rocky Mount. The orchestral accompaniment is by John Philip Sousa, who arranged it of his own accord when he read Mrs. Mercer's excellent musical production.

Mrs. Mercer was in the audience last evening, having come from Rocky Mount to hear "United" sung in public for the first time in North Carolina by Miss Wilson.

DELIGHTFUL RECEPTION TO MISS WILSON.

GIVEN BY MRS. WILLIAM J. ANDREWS AFTER THE CONCERT LAST EVENING.

After her concert last evening, Flora Wilson, daughter of Secretary of Agriculture Wilson, of Washington, was the guest of honor at a delightful reception, given by Mrs. William J. Andrews, whose guest Miss Wilson has been while in the city. During the reception between three and four hundred called, and the occasion was one of the most charming of the season.

Eleventh Fanning Engagement in Dayton.

Cecil Fanning's ability to draw an audience for return engagements seems unlimited, as demonstrated by the large audience which greeted him and H. B. Turpin Friday evening, November 18, at Dayton, Ohio, the occasion being their eleventh recital in that city. During the present week Mr. Fanning and Mr. Turpin are filling their fourth return engagement in Logansport, Ind., fifth engagement at Springfield, Ohio, and ninth return engagement in Cleveland. The following is from the Dayton Journal:

Almost every seat was occupied and those who heard this universal favorite were enthusiastic and most appreciative of the splendid voice and personality of the young artist.

The youth of the singer but adds to the dramatic power of his renditions, for it is rare that so great dramatic fulfillment comes so early in life.

Mr. Fanning gave an interpretation of the three voices of the Erikonia, the father and the child, with a skill and keen delineation of character which was greeted with round after round of applause. The ballad, "Edward," from the same musical mind, was given in no less excellent form and with a keen realization of the dramatic possibilities inherent in it, which bespeaks for the artist many years of increasing success.

The group of songs in the quaint negro dialect was vastly different from the average interpretation of the negro melodies with

which all are so familiar and which pall upon a cultured taste. As an interpreter of Harriet Ware and the beautiful songs which have come to the world from that talented pen, Mr. Fanning seems to have found his particular sphere.

The concert was one of the most interesting musical events of the year in that it brought to Dayton an artist who in a way belongs to Dayton, even though he has taken his place in the roster of the world's favorite artists.

Mr. Turpin added to the pleasure of the evening in his timely suggestions and explanations of the various numbers. His sympathetic accompaniments gave the singer that sense of security which always adds to the strength of the interpretation.

Clarence Eddy's Tour.

Following are a few press notices telling of the remarkable playing and virtuosity of Clarence Eddy, the great organist, who is now touring:

The playing of Professor Eddy last evening was a revelation to many who had no idea that such volume could be produced or such wonderful effects gained on the organ, even when influenced by such an artist. Mr. Eddy is a true master of his instrument and his greatest skill seems to be in getting the orchestral effect from one instrument by his remarkable manipulation of the stops and various combinations.—Springfield, Ohio, Daily News, November 16, 1910.

To comment on Mr. Eddy's ability would be idle. He is master of his instrument. Those who look on the organ as above all powerful and resonant would be surprised to hear Mr. Eddy's pianissimo passages, which he has the gift of shading almost into inaudibility. But again, with full organ, he can produce an amazing and exhilarating burst of sound.—Detroit News, November 19, 1910.

Mr. Eddy possesses a great technic on the organ, and every possible resource known to the instrument seems to be at his finger tips. His pedaling is remarkable, and many in the audience noted with wonder his quiet, erect position while performing the most difficult pedal work.

Apart from his technical acquirements, Mr. Eddy is a thorough artist and makes his big instrument sing as a living voice. He uses all the technical resources and the mechanical effects of the organ as a means of expression. In the hands of such a master the organ becomes emotional, and not cold as it is in the hands of many organists. Mr. Eddy's manipulation of the stops was remarkable. New combinations constantly appeared, like the changing tints of the sky in a summer sunset, appealing to the emotions and keeping the mind constantly interested.—Sun, Springfield, Ohio, November 16, 1910.

Mr. Eddy delighted a large audience by his keyboard wizardry. He showed that his instrument not only is capable of giving out full, swelling, thunderous tones, but that it can utter mysterious whispers of nature, the songs of Ariel and melancholy eventide melodies.

When it is said that he played his own arrangement of Franz Schubert's "By the Sea," suggesting the moods of the ocean from the almost imperceptible murmurs of a waveless day to the rush of wind-swept billows, it will be understood to what pitch he has developed the science of organ playing.—Detroit Journal, November 19, 1910.

Organists of the caliber of Mr. Eddy are rare, and instruments equal to the one upon which he played are not plentiful. The combination resulted in a musical event which should be memorable to those who delight in the monarch of instruments. Under Mr. Eddy's touch each note stood out as an individual. There was no slurring or blurring of effects or tones. It required little stretch of the imagination to dream that one was listening to an orchestra rather than to its nearest substitute. The pianissimos were almost incredibly delicate, the fortissimos beautifully clear and distinct, and the crashes were real crashes, not indistinct roars.—Detroit Free Press, November 19, 1910.

Mr. Eddy's powers as an organist have been fully recognized these many years and his artistic attainments show no diminishing brilliance with the passing of time. He had an unusually fine instrument upon which to play and made the most of it. It must have been a source of satisfaction to the members of the church to hear their splendid instrument under such a master hand.—Detroit Times, November 19, 1910.

Beebe-Dethier Recital in Boston.

The following comments by Boston critics will serve to show the favorable impression made by Carolyn Beebe and Edouard Dethier at their first Chickering Hall recital on November 1:

The sonata recital given by Carolyn Beebe and Edouard Dethier was an artistic success, the pianist and violinist deserving praise both for their individual powers and for their artistic attention to ensemble.—Boston Daily Advertiser.

An attentive audience enjoyed the recital given by Miss Beebe and Mr. Dethier. Miss Beebe is a very capable pianist and very ably assisted Mr. Dethier, who is an excellently schooled violinist and a highly intelligent musician.—Boston Post.

Miss Beebe is an ensemble player of merit; she displays technical facility and was sensitive to tonal gradation.

Mr. Dethier showed himself to be a violinist of evident distinction. He has a well-trained left hand, his bow is elastic and his tone remarkable. He shows versatility of style, vivacity, grace and depth.—Boston Evening Transcript.

An interesting program by Carolyn Beebe, pianist, and Edouard Dethier, violinist, gave genuine enjoyment to an appreciative audience.—The Boston Journal.

Miss Beebe displays much strength and fleetness in her playing. Mr. Dethier has technically been well schooled—he was often emotional and phrased effectively.—Boston Herald.

"Did you see the new light opera last night?"

"Yes."

"Was the music original?"

"It must have been—once."

—New York Evening Journal.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
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PARIS, November 14, 1919.

Wagner's music, which fashion decrees is out of favor, occupies the greater part of Parisian Sunday concerts and wins the approval of the public. The interpolated newer music on such occasions meets with scanty approbation. At the Théâtre du Châtelet yesterday Gabriel Pierné with the Colonne Orchestra gave most successfully the overture to "The Mastersingers," the "Siegfried Idyll" and the first and last scenes from the "Ringgold." The singers were Madames Willaume-Lambert, Mazzoli, Sandret, MM. Dangès, Dathané, Nansen and Coulomb. Vincent d'Indy directed his trilogy, "Wallenstein," which the public received with quite an ovation. One of M. Tailhade's compositions preceded. In spite of an orchestration of merit "L'Enfant," taken from Victor Hugo's "Orientales," fell somewhat flat. The concert opened with the Saint-Saëns' "Ouverture de Fête" and closed with the "Entry of the Gods into Walhalla."

The Lamoureux Concert (under direction of M. Camille Chevillard), consisted of music from "Parsifal," "Siegfried" and the "Mastersingers"; Balakirew's second symphony, in D minor, was given admirably. A symphonic poem by Lucien Lambert, heard in first audition, merited its favorable reception. Mlle. Le Senne's voice was heard to advantage in arias from "Iphigénie" and from "Oberon." Richard Strauss' "Don Juan" was also on the program (by request.)

One constantly reads, and hears it said, that Wagner's music is on the decline (!) Yet at the Opéra the other evening a very full house listened to "Rheingold." So, too, when Lillian Nordica sang there "Tristan and Isolde" attracted large audiences. This week's performances at the Opéra are: Monday, "Faust"; Wednesday, "Le Crépuscule des Dieux"; Friday, "Samson et Dalila," and "La Maladetta" (ballet); Saturday, "Tannhäuser."

At the Opéra-Comique ready place is always made for Italian music ("Le Barbier de Séville," "La Traviata," "La Fille du Régiment," "La Bohème," "La Tosca," "Cavalleria Rusticana," "Paillasse"). The public likes it, the manager approves it. No pains or trouble are spared to present it in as perfect a manner as possible, consequently it is deservedly successful. It is foolish for any young writer to ignore the fact that nine-tenths of the world love "melodrama" and need it artistically presented. To provide adequate musical fare for the "999" is no mean task and in

no way prevents the remaining unit from fully appreciating his diet when properly offered. French musicians complain of the Italian invasion and wish to defend themselves. They are not wrong in so doing—if they can. But, it may be urged, they have only themselves to blame. Indeed French musicians (excepting men like Massenet), for some years past seem to have the theater in holy horror. They choose the least dramatic librettos, which is a mistake in itself. Added to this they have easy music in grip; their operas are more like symphonic poems, remarkable certainly, but little accessible to the public. Italian musicians take good melodramas, which have shown what are their capacities and upon them they write scores, the music being melodious and easy to understand; theatrical effect the sought-for motive.

Emma E. Patten, a young and charming American singer, appeared in concert with the celebrated Kellert Trio on Saturday afternoon, November 12. The large and splendid concert hall of the journal Les Modes was well filled with an audience of taste and discernment, who applauded the entire concert with much enthusiasm. The program presented a series of well chosen compositions, musically interpreted by the trio of Kellert brothers in solo and ensemble, who proved once again their brilliant



EMMA E. PATTEN,
Soprano.

individual work as well as their marvelous playing together. The vocal honors were shared by Mlle. Tissier, of the Opéra Comique, who sang the air "du Cours la Reine," from "Manon," and an "ariette" by Vidal. Miss Patten

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

was heard on this occasion in French and in English, singing both equally well. Her first group, containing three songs, "J'ai pleuré en rêve," by Georges Hüe; "Le cœur des jeunes filles," by Edouard Trémisot, and "Bonsoir," by Anton Rubinstein, was delivered with much taste and expression and especially her French diction called forth highly complimentary remarks. Both in voice and manner Miss Patten adapted herself easily to the requirements of French singing. Her later group was in English and was formed of the "Damon" by Max Stange, "Re-compense" and "The Lovely Month of May," the last two by William G. Hammond, all of which were well received. It really does not matter what language is used so long as the compositions are good and worthily presented. Emma Patten is endowed with a beautiful voice, a soprano of delightful quality, which she uses to best advantage in a large repertoire of concert songs and operatic airs as well as entire works. Raising a bit of the biographical curtain we find that Emma Evangeline Patten was born in the Northwest of America. That at the age of ten she gave promise of a remarkably pure, sweet soprano voice and took part in many concerts; being in fact regarded as a prodigy, and a brilliant future was predicted for her. After three years' study in Washington, the national capital of America, Miss Patten came abroad and lived in Paris nearly four years. Here she continued her studies with the foremost professors of the singing art until prepared to make her debut before a critical French audience, which she accomplished with great success and has steadily been winning fresh laurels. Miss Patten, who is engaged for a concert tournee in the United States, will leave for New York November 19, aboard the Mauretania.

An incident which took place this week in the musical world of Paris has caused ink to flow freely. The Société des Auteurs et des Compositeurs has been greatly agitated by the increasing monopoly of the Opéra-Comique advertising notices for Italian music, and other also, to the detriment of young composers of whom the list daily increases in inverse ratio to the hope they have of being played and sung. "The Société (says one of the daily newspapers), has decided to bring about the boycotting of this theater, and it is thus that the Opéra-Comique in possession of its scene-shifters is threatened to be put on the index by its own people. The victims of this state of affairs have urged personal consultations and adhesions. Some composers have decided to no longer write for M. Carré's theater. This is a fine gesture (continues the aforementioned paper), but, though perfectly prudent for those whose name is made, is quite the contrary for those whose future is yet to come. Some of the latter realizing this fact have withdrawn from the resisting force. There is small doubt that since quite a little while Italian music

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held a preponderant place at the Opéra-Comique. But public favor cannot go unrecognized. The exchequer grows the heavier because of it, and so long as directors exist this fact will have considerable influence upon them."

It may here be noted that M. Carré's clever staging and M. Jusseume's admirable scenic decorations, added to the spirit of comradeship throughout the theater, are notable assets in the successful carrying through of any work put on at the Opéra-Comique. Surely this gives food for reflection.

This week's performances at the Opéra-Comique are: Monday, "La Vie de Bohème"; Tuesday, "Fortunio" (Messager); Wednesday, "Manon" (Massenet); Thursday (matinée), "La Flûte Enchantée"; (soirée) "Werther"; Friday, "Carmen"; Saturday (five o'clock), "Concert Historique de la musique"; (soirée), "Fortunio."

At the Gaité Theatre: Monday, "L'Attaque du Moulin" (Marie Delna); Tuesday, "La Juive"; Wednesday, "Quo Vadis?"; Thursday (matinée), "L'Attaque du Moulin"; (soirée), "La Favorite" (Madame Delna), and "Le Soir de Waterloo"; Friday, "L'Africaine" (Félicia Litvinne); Saturday, "La Favorite" and "Waterloo"; Sunday (matinée), "La Juive," (soirée), "Quo Vadis?"

Lillian Nordica, the great American singer whom all Paris has just applauded at the Opéra, sent the following letter to the president of the "Association des Courrières" of the theater, with an enclosure of 500 francs:

DEAR SIR:—Permit me before returning to America to thank by your intermediary all your colleagues who by their kindness helped to make my passage at the Opéra so agreeable. I take this opportunity to ask you as president to accept for the Fund for the Widows in l'Association des Courrières de Théâtre the sum of 500 francs as a souvenir of my last representation of "Tristan et Isolde." With renewed thanks, dear sir, and au revoir until next spring.

LILLIAN NORDICA.

Madame Nordica has also sent a sum of 500 francs to the President de la Société des Artistes et Amis de l'Opéra; and a third sum of 500 francs to MM. Messager and Broussan for the fund of life annuities and help for the Opéra personnel. "Very clearly" (says Le Figaro) "talent and kindness of heart are the great artist's prerogatives." Madame Nordica has left Paris for America, where fresh triumphs await her.

Lina Cavalieri's state of health preventing her from singing "Thais" at the Opéra, as had been announced, MM. Messager and Broussan have asked Marguerite Carré (of the Comique) to replace her in two representations of Massenet's beautiful work. These representations will take place during the month of January next.

Charles W. Clark, the American baritone, gave the following program at his studio yesterday afternoon: "Four Serious Songs," Brahms; "Les Cloches," "Mandoline," romance, "Le temps a laissé son manteau," Debussy. In order to sing the "Four Serious Songs" of Brahms in the proper spirit one must, as it were, put his ear to the ground like the Indian and get Nature's message. Mr. Clark has received the message and he delivered it to his audience in a dignified and masterly fashion. The Debussy group was received with such enthusiasm that Mr. Clark was obliged to repeat the four songs; also to add "Die Ablösung" by Alexis Hollaender, two Brahms songs

and "Der Sandtræger" by Bungert. Next Sunday and the following Sunday Mr. Clark will sing in Beethoven's ninth symphony with the Colonne Orchestra. The occasion will be the 1,000th concert of the Orchestra Colonne and the program will be entirely of Beethoven music.



MAURICE RAVEL.
Daring young French composer.

The Students' Atelier Reunions have been removed from the Vitti Academy to the Ecole d'Architecture, 254 Boulevard Raspail. The spacious atelier, chosen as the new meeting place for the Students, is two minutes' walk from the "Métro Station Raspail," and will accommodate at least a hundred more visitors. The reunions are held at quarter-past 8 on Sunday evenings; good musical program. They are intended for all English speaking students of Paris, to whom a most hearty welcome is extended by the Rev. Dr. Ernest Warburton Shurtleff, the minister in charge.

DELMA-HEIDE.

Bispham's Popularity.

The following press notices of David Bispham's recent successes will indicate the continued triumphs of the baritone:

Let David Bispham inveigh against grand opera in foreign languages all he pleases, and the most opera-crazed individual even will forgive him as long as he gives the recitals that he does and keeps on searching out the musical gems of past generations for the benefit of the present and future music lovers and students. Bispham will never cease to interest music lovers while his characteristic touch is in all his work and the absolute finish to every note and every syllable for which it is intended.—St. Louis Globe-Democrat.

Bispham is magnetic and has the power in an unusual degree of bringing the true meaning of his song right home to his hearers. It was delightful to hear a program of high class music entirely in the English language. His characteristic talks, explanatory of the different numbers, also added greatly to the enjoyment.—Grinnell, Ia., Herald.

Mr. Bispham's voice has lost none of its wonderful charm, its exquisite tonal beauty, its smoothness and its great volume and range, which, coupled with sympathetic understanding and the ability to portray every emotion, has made Bispham's name a leading one in the American concert world. He prefaced each song with a few words of explanation, giving a fuller meaning to the text and with a clever anecdote or witty saying brought his audience in tune with his mood as he sang.—Davenport, Ia., Times.

David Bispham, America's greatest living baritone, sang with his marvelous power of expression and feeling and delighted his audience beyond measure. The entertainment was a rare treat. Mr. Bispham's rich, deep voice seems but to increase in mellowness and perfection with advancing years, and the feeling which the great artist displays in his selections has seldom been equaled by any one who has appeared in this city.—Iowa City, Ia., Citizen.

She—There's baby crying again; I'll go and sing to him.
He—For heaven's sake, sit still and let him holler.—Red Hen.

"Does your son generally play Chopin and Mendelssohn?"

"No, madam; he mostly plays the races."—Baltimore American.

WHAT DE CHEVIGNE SAYS OF SPALDING.

Adhéaume de Chevigne, the music critic of the Paris edition of the New York Herald, was enthusiastic over the playing of Albert Spalding, when the American violinist made his reappearance in Paris this month. The following is a translation of M. de Chevigne's review:

The violinist, Spalding, gave last Saturday his first concert with M. Chevillard's Orchestra. He announces two more.

It is but a short time ago since Mr. Spalding came to Paris to make his debut. A brilliant career and a high artistic future was then predicted for him. Mr. Spalding has fulfilled all promises. The boy of former times is now an accomplished artist.

Absolute master of his instrument and his art, he has captured once more the Parisian public, which pronounced his first concert to be an enormous success. It is certain that this success will be renewed in his future concerts, of which we will speak in detail.

Tonkünstler Musicale.

The Tonkünstler Society gave a delightful concert Monday evening, November 21, in Assembly Hall, 109 East Twenty-second street. The following program in itself was enough to put the audience in a joyous mood:

Theme and Variations for Violoncello, with piano accompaniment, op. 10.....William Ehnann
The Composer and Carl Bruchhausen.
Fantasy in A minor, for harp, op. 95.....Saint-Saëns
Gaetane Britt.

Songs for soprano—

Morning.....Jean Paul Kuersteiner
L'échelonnement des hayes.....Claude Debussy
Les Papillons.....Ernest Chausson
Myrta Kuersteiner.

Romance in D, for violoncello and harp.....Saint-Saëns
Plaintive Tourterelle, for soprano, violoncello and harp.....Ernest Britt
Noël, for soprano, violoncello and harp.....Ernest Britt
Myrta Kuersteiner (soprano), Gaetane Britt (harp),
Horace Britt (violinello.)

Quartet for piano, violin, viola and violoncello, E flat major, op. 47.....Schumann
Carl Bruchhausen (piano), Ernst H. Bauer (viola), William Doenges (violin), William Ehnann (violinello).

The first number, theme and variations for violoncello and piano, is a noteworthy addition to the violoncello literature and was superbly played by the composer, William Ehnann, who is a cellist of sterling ability. Carl Bruchhausen, the pianist, played the score in a masterly manner.

A delightful and quite unusual instance of family co-operation was seen among the Britt and Kuersteiners. Mrs. Kuersteiner, among other songs (Debussy's "L'Echelonement des hayes" and "Les Papillons," by Ernest Chausson), sang a winning little song, "Morning," by her husband, Jean Paul. Gaetane Britt played charmingly Saint-Saëns' Fantasy in A minor for harp, while Horace Britt, a cellist of fine caliber, accompanied her in the Romance in D for violoncello and harp, also by Saint-Saëns, and Mrs. Kuersteiner again sang with Mr. Britt (cello) and Miss Britt (harp) two compositions of the father, Ernest Britt.

The program closed with an interesting performance of Schumann's quartet for piano, violin, viola and violoncello (op. 47), and here again Mr. Bruchhausen distinguished himself by his good "team work." The hall was crowded and the audience, especially for a New York one, was attentive and enthusiastic.

Such to Play in New Work.

Henry Such, the English violinist, who studied under Dr. Joachim, will make his American debut in a new suite in E major by Schutte. He will also play the prelude and fugue in G minor by Bach (for violin alone).

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VIENNA, November 10, 1910.

The event of the past week in music was the first concert of the Philharmonic Orchestra, and the event of the concert was the ovation tendered to Director Weingartner upon his appearance on the platform. The storm of applause lasted nearly five minutes, and was a splendid proof of the regard in which Weingartner is held by the Viennese and the reluctance with which they are looking forward to his departure next spring. Immediately on leaving Vienna he will go to Italy to spend some time there resting and composing, and preparing for the work of the following season, definite plans for which are, however, not yet made. The program of the first concert included Bach's first Köthner suite, a Haydn symphony, and the Schubert "great" C major symphony. It was played with the usual unsurpassable perfection of this wonderful orchestra, and at the close the ovation for Weingartner and his men was even greater than at the beginning.

Joseph Lhévinne, that excellent Berlin pianist, gave a splendid program in the Ehrbar Hall last week, playing the Bach-Liszt B minor prelude and fugue, the Brahms F minor sonata, and numerous smaller pieces. In criticism it is only necessary to say that the artist played with the conscientious and artistic perfection always characteristic of him, and which is already well known in America. He was enthusiastically applauded by a large audience which included many Americans.

Two prominent composers were in Vienna during the past week for concerts. Sunday night Richard Strauss played his "Enoch Arden," accompanying the recitation of the poem by Georg Reimers. To fill out the evening Frau Myscz-Gmeiner sang several Strauss songs with the composer at the piano. There was no end to the applause at the close, and there were numerous added numbers before the audience would go away satisfied. The second composer was the young Russian, Rachmaninoff, who played his new D minor concerto with the Konzertverein Orchestra under Ferdinand Löwe. The critics speak of the work as extremely interesting, only occasionally somewhat monotonous on account of the incessant Russian national coloring. The success with the public was tremendous.

The deficit of the Royal Opera for the season ending last June was the highest ever known. The exact figures are not yet announced, but the preceding year the deficit

amounted to more than two million crowns (\$400,000). The novelties already advertised for this year include Berlioz's "Cellini," Johann Strauss' "Zigeunerbaron," a new opera, "Aphrodite," by the Vienna composer, Oberleitner and the two already announced, Von Kaelkel's "Prisoners of the Czarina" and Strauss' "Rosenkavalier." It is said that Conductor Reichenberg will probably not remain here after Weingartner's departure, so it looks as if the opera would have an entire new list of conductors.

Vera Barstow, violin pupil of Luigi von Kunits, will play December 12 before the Nusswalder Verein. Miss Barstow recently played for the celebrated violin master, Professor Grün, who was very much impressed with the excellence of her art.

The novelties to be presented during the Philharmonic concerts this winter are as follows: Weingartner, third symphony; Hugo Kaun, C minor symphony; Sinigaglia, overture, "Le Buffet Charozotta"; Reifner, symphonic poem, "Der Frühling."

The year book of the Royal Academy of Music, containing a record of the work of the academy for the season 1909-10, has just been issued. It contains also a very interesting article on "Schumann and Chopin as Composers for the Piano," by Prof. Leopold Godowsky. The statistics show that there were eighteen Americans studying last year at the academy, but this year Secretary Dr. Botstiber informs me that there are about thirty enrolled. The entire number of scholars last year was 916.

Two former pupils of Fannie Bloomfield Zeisler, Gertrude Cleophas and Mrs. Ellis, of Chicago, are here to spend the winter under Madame Brée. Others of her American pupils are Miss Neuhs, of La Crosse, Wisconsin; Adalina Nemmers, of Milwaukee; James O'Connor, of Buffalo.

Among the names of well known artists announced for December concerts by the Guttman management is that of Willy Burmester. Conductor Steinbach, of Cologne, famed as an interpreter of Brahms, will direct the Tonkünstler Orchestra in a concert devoted to the works of that composer.

Report says that Gustav Mahler will be offered a position as adviser to the Austrian Minister of Culture, with the title of General Music Director. This does not mean, however, that he will be first conductor at the Royal Opera. The Vienna production of Mahler's eighth symphony has been postponed from January until the fall of 1911, in order that the composer himself may conduct.

Julius Bittner, composer of "The Musician" ("Der Musikant"), is said to have another opera, "The Adventurer," already half completed. Herr Bittner, before he "remembers" another opera, would, it seems, do well to study farther and develop a much more individual style and master the art of instrumentation as well. "Der Musikant" fairly reeks of dilettantism.

Leo Fall's newest operetta, "Das Puppenmädchen (The Girl with the Doll)," scored a great success at its first production here last week. The book, built after a French vaudeville, is rather weak in spots and fearfully lame at the end, but in the music, which is by far the best of this

composers, Fall has displayed the full strength of his thorough training, and produced a charming score, which is much more on the order of opera comique than operetta.
H. O. OSCOON.

Later Vienna News.

VIENNA, November 15, 1910.

Wanda Landowska's concert differed from the usual concert just as the simplicity of the black gown worn by her differed from the usual elaborate toilet of the concert giver. Her program was made up of music of the sixteenth, seventeenth and eighteenth centuries, part of which she played on the cembalo. Her broad intellectual conception of the music is always noticeable, and her fine phrasing, pedalling and delicate execution showed to equal advantage on both instruments.

Luigi von Kunits gave his second concert in Urania Hall on the evening of November 12, playing this time a program intended to display his knowledge of the classics on the violin repertoire. He began with Tartini's "Devil's Trill" sonata, which was followed by compositions from Bach, Spohr, Sarasate, Paganini, Tirindelli, Raff, etc., and a short composition by the player himself. Mr. von Kunits repeated his success of the first concert and was enthusiastically applauded by the large audience which was present. His pure, warm style was heard to best advantage, especially in Raff's "Liebesfee." On the 19th Mr. von Kunits gives a concert with orchestra.

Richard Strauss conferred with Weingartner during his recent visit to Vienna in regard to the forthcoming production of the "Rosenkavalier" at the Royal Opera. He also visited the Volksoper and promised to return for the opening night of "Salome," which will be produced at that house the end of this month.

The first production of Oscar Strauss' opera, "The Brave Cassian," and Dohnanyi's ballet, "Pierette's Veil," which have been accepted for the Royal Opera, will be postponed until next season under the new director, Gregor.

A committee has been formed in Vienna for the purpose of arranging to celebrate the one hundredth birthday of Franz Liszt (October 22, 1811) by a great music festival.

There is a niece of Franz Schubert, a single woman of about sixty-five years, living in Vienna. She is sick, alone and without means, and the great Vienna newspaper, Die Neue Freie Presse, has started a subscription in her interest. If any American admirer of Schubert would like to help, he can depend upon it that any money sent to that paper, Vienna, Austria, will be gratefully received and conscientiously expended in behalf of the unfortunate lady.

Features of the past week were the concert of Brahms' vocal compositions for chorus, directed by Franz Schalk, which concluded with a wonderful performance of the "Triumphlied," and a splendid "Walküre" performance at the Royal Opera with Weingartner directing and the famous Frau Bahr-Mildenburg as Brünnhilde.

Mrs. William R. Luke, of Nashville, Tenn., will be here again this winter to continue her piano studies.

"Ernani" and "Cavalleria Rusticana" were revived this week at the Volksoper with the Italian, Gemma Bellinconi, in the leading roles.
L. D. M.

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MUSIC IN MEMPHIS.

MEMPHIS, TENN., November 21, 1910.

The season of music is fairly launched and never before in the history of Memphis have there been half so many attractions of real worth in the musical world of this city.

The Memphis Symphony Orchestra concert series was formally opened Thursday night, November 17, in the Lyceum Theater. The house was packed to the farthest galleries and a more enthusiastic audience of brilliant men and women in gorgeous gowns and sparkling jewels can scarcely be imagined. The South, and particularly Memphis, is ready for good music, and the fact was demonstrated at this opening symphony concert. The Lyceum, one of the prettiest little theaters in the South, was exquisitely decorated for the occasion. The boxes, adorned with cut flowers and autumn leaves, were occupied by the ultra fashionable of the city and surrounding towns. The orchestra, Jacob Bloom, director, was at its best, and from the opening number, "Ruy Blas" overture, by Mendelssohn, to the closing, "Act from Ballet," by Delibes, the audience was thoroughly pleased and proud of its new musical possession. The soloists were Gracia Ricardo and Boris Hambourg. Madame Ricardo was pleasing in the aria from "Aida," which was probably her best number. Boris Hambourg, cellist, played both himself and his instrument into the hearts of his hearers. "The Swan," by Saint-Saens, and "The Fountain," by Davidoff, were his opening numbers, and were delightfully given. "The Spinning Song," by Popper, in which Mr. Hambourg brought out the weird cry of the old wheel, was probably most appreciated. Boris Hambourg is truly an artist, and all who heard him were delighted.

With the co-operation both of the business men of the city and the management of the leading women of affairs the season's series of symphony concerts are assured. There will be three more concerts given during the winter and spring by the Memphis Symphony Orchestra. Soloists will be chosen for each concert with a view to securing only the best, as the Memphis Symphony Orchestra Association intends to maintain a standard for the highest in the art, Augusta Semmes, the manager, will, in the near future, announce the date of the next concert.

A short season of grand opera by the Aborn Opera Company at the Lyceum Theater was enjoyed last week by many lovers of music. The opening bill, "Il Trovatore," was especially pleasing.

Johanna Galski will be the second attraction of Mrs. John Cathey's all-star course. Madame Galski will appear at the Jefferson Theater on the evening of Wednesday, November 23, and will sing numbers by Schumann, Schubert, Chopin, Grieg, Schneider, Homer, Strauss, Liszt, Saar and Wagner. Following the Galski concert in the Cathey course for Memphis Liza Lehmann and her English Quartet will come in December. In January Francis Macmillen, violin virtuoso, is booked, and in February Memphis will hear Bouci, the great tenor. In March Mrs. Cathey's course will include the great favorite, David Bispham, baritone. The week of March 13 will be given over to French opera at the Lyceum.

A pretty compliment was paid Mrs. Napoleon Hill Saturday afternoon when the club of which she is the mother-president gave a musical reception in honor of the guests of her house party. It seems that Mrs. Hill is entertaining at a house party ten friends of her girlhood. The re-

ception was held in Beethoven Hall ballroom, which was prettily decorated in pink and white blossoms, smilax and ferns. Punch was served throughout the evening, and a short musical program, on which appeared the names of Mrs. Brinkley Snowden, Mrs. Ben Parker and Mr. McIver, was presented. Little Blanche Evans, president of the Junior Beethoven Club, represented her organization on the program in a well performed piano selection. Pretty floral gifts were made each of the honorees, a most exquisite garland of violets being presented Mrs. Hill by members of the Juniors.

The Amateur Musical Club members comprising the Saturday Evening Coterie entertained their friends Saturday evening in their club rooms with a musicale, followed by a social hour. The chaperones were Mrs. D. A. Wills, Mrs. M. T. Roush, Mrs. F. S. Latham and Mrs. E. T. Tobey. Appearing on the program were Florence Roush, Katie McCallum, Virginia Roush, Sara Campbell, Jessie Latham, Virginia Wills and Gladys Cauthen.

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SALT LAKE MUSIC.

SALT LAKE CITY, November 14, 1910.

One of the most pleasing entertainments ever given in Salt Lake was that of Liza Lehmann and her English Quartet, given in the Salt Lake Theater, Wednesday evening, November 2, 1910, under the management of the Graham Music Bureau. The program opened with "In a Persian Garden." Madame Lehmann presided at the piano with skill and deftness. The singers, Blanche Tomlin, soprano; Palgrave-Turner, contralto; Hubert Eisdell, tenor, and Julien Henry, baritone, have pleasing and well trained voices.

The Schubert Trio, Irene Kelly, soprano; Helen Hartley, violinist, and Beulah Stoors-Lewis, reader, have just returned from a tour in the southern part of the State.

The Fred Graham Quartet of men's voices will take in the production of "Old Heidelberg" at the Garrick Theater this week. The singers are T. S. Ashworth, first tenor; Fred C. Graham, second tenor; Victor Christophersen, first bass, and J. Willard, second bass. The boys also sang at the Orpheum the latter part of the same week.

An interesting program was presented at the musicale given by Mrs. E. Bonnemort and Mrs. Joseph Young at

the Bonnemort home today. Mr. Graham had charge of the program. Those taking part were J. J. McClellan, Lucy Keekman, H. S. Ensign, George Groneman, Willard Flashman and Mr. Graham.

Helen Hartley, one of the most talented violinists of this locality, will leave today for New York, where she has gone to study with Ovide Musin.

A very important movement has been taken by prominent citizens here in support of the Salt Lake Symphony Orchestra. Committees have been appointed, with Mrs. A. H. Peabody, chairman, to canvass the city for financial aid. The first concert is scheduled for Saturday afternoon, December 3, in the Salt Lake Theater.

John J. McClellan has been taken into membership in the American Guild of Organists, according to a communication received by him from G. H. Federlin, general registrar, dated New York, November 3.

Jessie L. Gaynor and her two daughters, Rose and Dorothy, gave a recital in the First M. E. Church, November 4, under the direction of the city schools, with W. A. Wetzel as chairman. There was a large and enthusiastic audience, and the numbers rendered, all of which were compositions by Mrs. Gaynor, were very much enjoyed.

The sixteenth reunion of the Scottish Rite of Free Masonry will take place in the Masonic Temple, commencing Tuesday afternoon, November 15, and continuing until Friday evening. There will be a very elaborate musical program rendered during the conferring of different degrees, with A. H. Peabody, director; Corrine Harris Hammer, soprano; Edna Dwyer, contralto; Fred C. Graham, tenor; J. Willard Squires, basso, and Irene Kelly, accompanist.

The Montgomery Concert Band of twenty-five pieces has been engaged to furnish the music for the opening of the new Salt Lake Commercial Building, November 23. Elaborate preparations are being made by the committee of arrangements, and as a social event of Salt Lake the affair will surpass any yet given in the history of this city.

FRED C. GRAHAM.

Success of Katharine Hoffman.

The following tribute to Mrs. Hoffman appeared in the St. Paul Pioneer Press:

Katharine Hoffman is winning much praise for her accompaniments for Madame Schumann-Heink. She is regarded now as no less necessary to the success of Madame Schumann-Heink in recital than Conrad Bos was to the success of Ludwig Wullner and Frank La Forge to Marcela Sembrich. At Knoxville, Tenn., a critic said: "Madame Schumann-Heink was happy in having a splendid accompanist at the piano in Katharine Hoffman, who seemed to anticipate the singer's tones and played with the precision and feeling of a piano virtuoso."

The New Orleans Times-Democrat was even warmer in its praise, declaring the work of the accompanist "superb," and that "every delicate touch and tender sentiment was handled with singularly fine feeling," and "the keys caressed into potent imagery of the heroic figures of the oratorio" ("Samson and Delilah.")

R. E. Johnston Entertains Artists.

R. E. Johnston, the concert manager, gave a dinner and musicale at his residence on Riverside Drive last Tuesday evening. The dinner began at 7 and the festivities, including some music, continued until 3 o'clock in the morning. The artists present were Alexander Heinemann, Xaver Scharwenka, Madame Scharwenka, Mariska Aldrich, Mr. Mandelbrod, and others.

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LEIPSIK, November 14, 1910.

The sixth Gewandhaus program was conducted by Fritz Steinbach, as guest, while Nikisch was in Russia. There were the Bach G major Brandenburg concerto for strings, the Brahms-Haydn orchestral variations, the Mozart serenade for fourteen wind instruments, and the fifth Beethoven symphony. This was a program of great interest, and with the exception of the first two movements of the symphony, was wholly satisfying in the interpretation. These two movements had interesting phases in the reading, but they fell short of holding together everywhere. Steinbach is a great favorite with public and press, so that his one Gewandhaus guest leading each year may become a welcome fixture.

The second chamber music program in Gewandhaus Chamber Music Hall brought the extraordinarily valuable string quintet by Anton Bruckner, the Schubert B flat piano trio, op. 99, and the Haydn D major string quartet, op. 20. The Quartet of Wollgandt, Wolschke, Herrmann and Klengel had the assistance of a second viola played by Friedrich Heintzsch. Max Reger played the piano part in the Schubert trio. The Bruckner quintet compels closest interest from the first, by reason of the clear and distinguished composer voice which here speaks. Before long there come episodes of such beauty as to be warming in a high degree. After a stable and noble scherzo the adagio immediately takes hold of public and musician in still greater degree. As this adagio goes for just twenty minutes with hardly a break or wavering from the main rhythmic direction, the movement may be classed as one of the greatest messages known to the literature of any school or for any ensemble. The last movement has character and an interesting fugal episode, but this may be the least valuable of the four. The men laid out the entire work in unusual clarity of technic and phrase, so that the composition was available in its entirety. The Schubert trio was a great delight, with Reger's help. This great composer is especially fond of Schubert. The content of the composition is eminently tuneful. It might be termed a popular trio, with its waltz like episode in the scherzo and its tuneful finale, as of heavy Mozart. The Gewandhaus chamber music concerts are showing increased receipts under the continual improvement of the regular Quartet's playing.

The first concert by the Seivick Quartet was one of rare enjoyment, with the Dvorák E flat, op. 51, the Brahms F minor piano quintet, and the Beethoven string quartet in E flat, op. 74. Prof. Oskar Dachs was the superb pianist for the Brahms quintet. The Dvorák E flat quartet is a striking model of perfect clarity, perfect conciseness and unending inventive skill with the material of every movement. It unfolds in the unerring continuity of a great narrative. The value of the Brahms quintet is known to every musician. Its music is much more warming than the Dvorák, and its andante was a heavenly message in this playing. The extreme character in the scherzo would argue that Brahms had some programmatic idea in its composition.

The Brüder Post Quartet, comprising the brothers Max, Willy, Arthur and Richard Post, made its first appearance in Leipzig with the Draeske C minor, op. 27, the Beethoven E flat, op. 74, and with the help of Christian Gerhard Eckel, the Ludwig Thuille E flat piano quintet, op. 20. As an organization the brothers do not seem to have great technical facility, and some show less talent than desirable, nevertheless they play like routine and earnest musicians. The Thuille quintet is music of great value, and like Brahms and Bruckner, it has power to carry an audience through the great warmth and nobility of its message. The adagio is especially beautiful and valuable. It is somber, even funereal. The scherzo is a waltz of good individuality, not unlike an invention by Reger. There are occasional ecstatic episodes in any movement which would suggest Liszt or Strauss, but the message, as a whole, is one of all due individuality. Eckel played the piano part splendidly.

A program of Hugo Kaun compositions had his B flat piano trio, op. 32, the songs "Späte Rosen," "Träume," "Am

murmeln den Bach," "Wolfsaugen," the four solo piano episodes called "Pierrot und Colombine," op. 71, the songs "Weihnachtsstimmung," "Schlummerlied," "Gute Nacht," "Fragt mir nicht nach"; the violin fantasietück, op. 66, and the songs "Holde Nacht, wie still bist du," "Der Vagabund" and "Daheim." The artists were mezzo-soprano Anna Reichner-Feiten, violinist Laura Helbling-Lafont, cellist Heinz Beyer, pianists Hermann Lafont and Alwin Pincus. Mr. Kaun was present at the concert. The prime idea gained from the concert was that the composer's works carry much more lyric quality than would be guessed from hearing the string quartet which was given in the Kaufhaus three seasons ago. The B flat piano trio has value through close, honest composing in rhythmic motion that would be closest to Mendelssohn. The inspirational consideration may be rated heavier than Mendelssohn. The lightest spirit of any of these compositions is found in the piano "Pierrot und Colombine," or at least that was the result of Mr. Lafont's reading. The violin fantasietück maintains its position as one of the most interesting and practical violin pieces that has come out in recent seasons. It has also orchestration. The songs have numerous interesting inventions, and while there is hardly an imposing one among the eleven given here, they serve to show Mr. Kaun in mood very individual to him. The "Daheim" may be the finest song of the program, con-



A FRANZ VON VECSEY MEMORY.

This picture was taken when Von Vecsey traveled in the United States as a "Wunderkind," in 1905.

sidered as absolute music. The artists presented the compositions well, and especially the violinist and the soprano were very successful in their artistic results.

The second piano recital of compositions by Alexander Scriabine, played by Vera Scriabine, brought selections from op. 9, 10, 11, 13, 15, 17, 18, 19, 21 and 23. They included a dozen preludes, a sonata-fantaisie and the third sonata, a concert allegro, a polonaise, two impromptus and a prelude and nocturne for the left hand. In this second program the relation to the Chopin spirit was as near as before. The prime weakness lay in the broken and gossiping episodes in the larger forms. Both movements of the sonata-fantaisie require less than ten minutes, the four movements of the regular sonata only fifteen minutes. In view of the short lines and failure to come into large, free play, these two works remain of only moderate importance. The preludes were generally interesting. Frau Scriabine played interestingly and agreeably throughout.

Franz von Vecsey, who must now rank as one of the great violinists of all time, gave a recital in Leipzig after two and a half years' absence. He played the Tartini "Devil's Trill," the Bach chaconne, the Vieuxtemps E major concerto, Tchaikowsky "Serenade Melancolique" and the Paganini "I Palpiti" theme and variations. Putting aside the sensational trills he displayed in the Tartini sonata, it is of far greater importance to observe the certain monumental austerity which occasionally came into his reading of the Bach chaconne. His entire interpretation of the work was in detail of the extremest character, yet everywhere prompted by the musician's one desire to find the music which Bach wrote in these notes. It would not be a bad guess to say that he observed just twice as much

detail as one ever heard from any other accredited artist, yet the entire performance was nothing more than an attempt definitely to fix the character of every separate compositional figure. The result was something in a class entirely by itself. The young artist then reached sensational inspirational and bravouristic heights in the Vieuxtemps. As in the recent Leipzig playing of another young violinist, the auditor again fell into serious doubt whether Paganini ever had more clear technic or played in any more demoniac bravour than did Von Vecsey in this Vieuxtemps concerto. It was sensational in the last degree. The playing of the "I Palpiti" was marked by the same intrepidity in tempo and energy, combined with greatest technical surety and clarity. The enthusiasm of the audience ran high and numerous encores were necessary.

Telemaque Lambrino's first recital comprised Chopin, Schumann, Liszt and Chopin, with many Schumann and Chopin encores. There were Chopin's F minor fantasia, the Schumann fantasia, the Liszt B minor sonata, the Chopin berceuse and B minor scherzo. The playing was all of much excellence, with the Schumann fantasia in particularly fine reading. The one item of technical plasticity, which was ever the weaker side of Lambrino's art, remains the weaker, but shows improvement each season. The popular success was great and the critics came in with generally satisfied reports.

The first song recital by Lula Myszy-Gmeiner had Eduard Behm's accompaniment in sixteen songs by Schubert, Hugo Wolf and Brahms. The artist was well disposed and gave pleasure to a large audience. Behm played all accompaniments in a manner to utilize every phrase to be found in any of the songs.

In a recent Friday evening motet service at Leipzig Johannes Kirche, Maria Wirth, of Frankfurt-am-Main, sang Dvorák's "By the Waters of Babylon," Mendelssohn's "The Lord Is Mindful," Kienzl's "Selig sind die Verfolgung leiden" (from "The Evangelium"), and Hugo Wolf's "Über Nacht."

Students in the opera classes at Leipzig Conservatory recently gave an afternoon of excerpts at the old theater. The Conservatory student orchestra, under conductor Bruno Porst, of the Leipzig City Opera, was the supporting body. The program brought the second and third acts and transformation from "Der Freischütz," acts and excerpts from Maillart's "Glockchen des Eremiten" and the second act of Mozart's "Marriage of Figaro." The young ladies were Marta Brinkmann, Elise Dornick, Rose Friquet, Maria Carloforti, Gertrud Kubel, Albertine Gottschling. The gentlemen were Leo Einhorn, Friedlert Sammler, Walter Katzschmann, Erich Augspach and Walter Schröder. The young artists all played especially well, since they have classes permitting much dramatic routine. The singing was in some cases most creditable, in others much less so since the results are those of different teachers. The orchestra played finely, as is its custom.

Pianist Georg von Lalewicz, of Warsaw, gave a recital with the Schumann fantasia as principal number. He played in good technical ideals and agreeable tone without having the power to interest in his interpretations.

Soprano Eugenie Bormann gave a recital of fifteen songs by Schubert, Brahms, Gretschaninoff and Saint-Saëns. Arthur Smolian accompanied. The singer's voice is of small volume but good quality and she is apparently of fine lyric nature.

Elly Ney's piano recital brought a prelude and fugue by Willy Renner, the Beethoven E flat sonata, op. 7, the Brahms F minor sonata, three Mendelssohn songs without words, the Schumann symphonic études, the Liszt "Benediction de Dieu dans la Solitude" and the fourteenth rhapsody. This was one of the most enjoyable recitals of the new season. The pianist gave the most mature art to the work of each composer, so that there was little choice among all. The Schumann études may have seemed the most valuable because they are seldom heard in this richness. The Brahms was also of an especially fine type, yet Miss Ney's laying out of the Liszt fourteenth rhapsody, also the eighth rhapsody as encore, was also in clarity and repose seldom heard in playing of Liszt compositions, though they profit greatly by the careful treatment.

EUGENE F. SIMPSON.

Artists' Course at University of Arkansas.

An artists' course of concerts at the University of Arkansas, in Fayetteville, Ark., was begun November 15, with Mary Wood Chase, the Chicago pianist. Miss Chase gave a lecture recital, taking for her interesting subject "The Centenary of Chopin, Schumann and Mendelssohn." It was the verdict of students and professors that the recital of illustrations played by Miss Chase was the most artistic and brilliant ever given under the auspices of the music department connected with the university. Other engagements for this series of concerts and lectures include Bertha Kunz Baker (in three programs) and Charles Washburn, baritone.

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—KNABE PIANO—

MUSIC IN MUNICH.

MUNICH, November 9, 1910.

Leila S. Hölterhoff, the young American soprano of California and Berlin, gave a recital last evening before a large and appreciative audience. Miss Hölterhoff's voice is not large, but of very agreeable quality and well trained, and she is especially strong in interpretation, characterizing and differentiating the songs with real genius. The singer sang groups of songs by Franz, Brahms, Wolf and Strauss. She was called back after each group, the Wolf songs being especially well done. At the end she received numerous bouquets, and was repeatedly recalled by the audience. All in all it was a very enjoyable evening. Among the audience were Hon. Thomas W. Peters, American consul general to Bavaria, and his charming wife.

The Royal Opera presented Sunday night for the first time "Der Musikant," a sort of opera comique by Julius Bittner, of Vienna. This gentleman left a position on the judicial bench to become a composer, and I am afraid he spoiled a good judge to make a bad musician. There is no use describing the opera, as it will never get to America, and no American will ever come over here to see it. Suffice it to say that Herr Bittner provided himself with a rather tiresome and pointless book to which he set music which, while having occasional good moments, is on the whole very amateurish and pretty badly instrumented. There is undeniable promise in the work and the composer may perhaps later turn out a "Volksoper" of value, but as yet he stands very much under the influence of two such widely differing composers as Wagner and Puccini. The opera was well done, the always excellent Bosetti and Dr. Walter leading the cast, and was well received, but I shall be very much surprised if it has any lasting success.

Concert Agent Gutmann brought a fifteen year old Polish girl, a Leschetizky pupil, by name Hermine Kahane, from Vienna to play here this week. I went, frankly out of curiosity, and stayed through the whole evening. She played the Bach chromatic phantasia and fugue, the Schumann carnival, and a group of short pieces, all from memory. There is many a mature professional pianist who would be thankful for the technical ability and especially for the temperament of this little girl. It was a pleasure to hear and see her. I think the musical world will hear more of her later, for it does not seem to me that her talent is of the easily-dying "infant phenomenon" order.

An extremely agreeable feature of Munich musical life are the three popular concerts held in the Tonhalle every week. Wednesday evenings come the People's Symphony concerts, at which the best orchestral works are performed, the prices of tickets being very moderate. Every Thursday and Sunday evening the popular concerts are held, the Konzertverein Orchestra playing works of a semi-classical nature under Director Prill. The tickets for these concerts are very cheap, a few of the best seats costing one mark (25 cents), but the most being sold at 50 and 30 pfennigs, respectively about 13 and 8 cents. The audience sits at small tables, smoking is allowed, and it is

possible to purchase beer and light refreshments. One wonders if concerts of good music on these lines could be made to appeal to the masses in America.

At the subscription concert of the Konzertverein Orchestra Monday evening under Ferdinand Loewe, Madame Cahier, the American alto from the Vienna Royal Opera, sang very effectively two songs by Liszt. She is a great favorite here and was enthusiastically applauded. The orchestral feature of the concert was a magnificent performance of the Beethoven "Eighth." Madame Cahier will give a song recital here next Saturday evening. During her stay Baroness Cerrini, the well known patron of art, will give a reception for her.

At the last People's Symphony Concert an interesting novelty was performed, namely a "Konzertante" by Haydn for violin, cello, oboe and bassoon, with orchestra



MORITZ MOSZKOWSKI.
Famous piano composer.

accompaniment. This work comes from the year 1792, and has, I understand, never been printed, the parts being copied from the original MS. in possession of the Royal Library, Vienna.

A group of little children and young girls, pupils of the Elizabeth Duncan School, gave a very interesting and beautiful exhibition illustrating the work of the school,

under Miss Duncan's personal direction. The Grand Duke of Hesse-Darmstadt has recently given a large piece of ground in the neighborhood of Darmstadt, on which a new home for the school is being built. Another very interesting exhibition was that of the pupils of the Munich branch of the Jacques-Dalcroze School, more extended notice of which will appear in the next letter.

Allan Lindsay, the well known teacher of Troy, N. Y., and director of the Troy Choral Club, is here for the winter with Mrs. Lindsay. Mr. Lindsay is resting, but at the same time attending concerts and observing the methods of the best teachers here in order to take something new with him back to America.

Among the American musical colony this winter are Isabel Tasker Lemmens, of Baltimore, and Susanne Seymour, who was last year the leading soprano at Rostock. Both of these young ladies are studying with Jacques Stuckgold.

H. O. OSGOOD.

Later Munich News.

MUNICH, November 16, 1910.

The biggest figure in the musical life here last week was Max Reger. He appeared on three successive evenings, on the first one playing the piano part of his D minor quartet with the Munich String Quartet, on the second giving a recital on two pianos with Schmid-Lindner, and on the third directing the Tonkünstler Orchestra. The piano quartet was heard for the first time here. The larghetto and scherzo (second and third movements) made a good impression, but the first allegro and the finale seemed in common with so many of Reger's compositions more like work than true creation. The program for two pianos included a passacaglia by Hugo Kaun, which was well received. At the orchestra concert Reger's symphonic prologue to a tragedy and the Hiller variations were performed. Fr. Erler-Schnaudt, with Reger accompanying, sang a number of his songs, some of them for the first time in public. Reger, who formerly lived in Munich, has a great many admirers here, and they accorded him an ovation at the end of the concert, though the general public did not seem particularly enthusiastic. The critics of the local press almost without exception performed that feat which we in America call "damning with faint praise."

The first Academy subscription concert of the season presented Bach's first "Brandenburg" concerto, following the new edition of the work prepared by Fr. Chrysander. It was well performed under Mottl, but the effect is not very satisfying. The new score, which is supposed to be made as nearly as possible after the original, calls for six oboes and four bassoons, playing in pairs. The original "Corni di caccia" are replaced by a pair of French horns, and the two "cimballi" by pianos. There are the usual strings, and a solo "violin di piccolo." The prevailing oboe tone color works monotonously, the horns, whose part often runs up to the high C, are necessarily too loud, and the pianos are scarcely to be heard. One feels that, however conscientious the performance, the effect is not at all that intended by Bach. The Bach cantata for soprano, "Non sache sia dolore," followed, Hermine Bosetti singing the solo part



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in her usual faultless style, and the evening closed with a magnificent performance of the Beethoven "Eroica."

The Munich branch of the Jacques-Dalcroze school gave a very interesting exhibition recently in the Tonhalle, under the direction of Fraulein Woerner, who has been the leader here ever since the establishment of the local branch three years ago. The usual interesting work of this school, a long article concerning which appeared a short time ago in THE MUSICAL COURIER, was finely exhibited by a group of about forty pupils, including some very young children. The Munich branch is in flourishing condition and numbers this year almost two hundred pupils.

"Isebill," a symbolical opera by Frederic Klose, professor at the Royal Academy of Music here, was revived at the Royal Opera last Sunday. It is a very beautiful opera, one of the best produced by the followers of the Wagner school, but plays two hours and a half without pause, which militates against its success with the public. Only a "Rheingold" or a "Flying Dutchman" can do that successfully. The performance under Mottl was excellent, Marie Burk-Berger singing the title role, one of her best parts.

Madame Charles Cahier, the American alto from the Royal Opera House, Vienna, gave a song recital here last Saturday evening. Her fine voice was heard to excellent advantage in a very interesting program, the numbers which had the most success with the audience being Debussy's "Mandoline" and "Der Schmied" by Brahms. The audience rewarded the singer with the hearty applause which the excellence of her art well deserves.

The first performance of a new symphony, the closing movement of which is a Te Deum, by the young Danish composer, Paul August von Klenau, now residing in Munich, took place at Strassburg last week under Hans Pfitzner. The excellent bass singer, Paul Bender, of the local Royal Opera, was a decided factor in the success of the work, which was well received by the public. A new string quartet by the same composer (A minor) was played here yesterday for the first time. At first hearing it seems a very pleasing work, almost entirely free from the striving for uncomfortable effects so characteristic of most of the modern young composers.

The well known American pianist, August Cottlow, will give a recital here in the Bayerischer Hof on November 22. Miss Cottlow has prepared one of her usual interesting programs.

I learn that Ossip Gabrilowitsch is in this city, and that he plans to make it his permanent home. He should be a valuable addition to the Munich musical colony.

Mr. and Mrs. John C. Avery, of New York, who formerly resided in Berlin, have taken apartments here for the winter. Their daughter, Miss Hope Avery, will study piano.

A pleasant feature of the social season are the Thursday afternoon teas at Kate Liddle's apartments, at which one always meets most of the American musical colony.

The writer of this letter owes an apology to the excellent Konzertverein Orchestra in that, in reporting the recent French music festival here, he erroneously named the Tonkünstler Orchestra as playing at that festival instead of the Konzertverein Orchestra. Be it here said

that the sterling work of the Konzertverein Orchestra added greatly to the success, not only of the French festival, but also to that of the two performances of Mahler's Eighth symphony.

H. O. Osgood.

Gracia Ricardo Returns from the South.

Gracia Ricardo, the American dramatic soprano, has been scoring marked successes throughout the South and West. During the past week this artist has appeared in Louisville, Memphis and Nashville. The Nashville Tennessean said:

Her tones are clear and fresh and full of coloring, and she drew her hearers with a magnetic power through her songs of joy and lightness and likewise they caught the infection of the deeper moods which she so artistically interpreted. The opening selection, aria from "Le Cid," was beautiful, the clear high notes ringing brilliant and true. The second group of songs was possibly where she gave her most dramatic touches. "Margaret at



GRACIA RICARDO.

the Spinning Wheel" was sung with exquisite sympathy and power. If there were a "best" one might say it was Brahms' "Von ewiger Liebe." The dramatic power shown in this proved her the artist she really is. It might be interesting to note that Madame Ricardo was taught by the famous Brahms shortly before his death, and her singing of his songs is nothing short of perfection.

On November 22 and 24, Madame Ricardo was in St. Louis, returning to New York for an appearance with the Liederkranz Society on November 27. She is interesting herself in good American songs and has already added several to her repertory.

Bear Pursues Tenor.

A large black bear which has been roaming around the Granite Hill and Coblosseecontee neighborhood for several months was seen Sunday morning by Charles Lint on

George Wadsworth's farm, near the Meadow Hill road, quietly pursuing the even tenor of his way. The horse which Mr. Lint was driving became very much frightened at the sight of the animal.—Kennebec (Me.) Journal.

TOLEDO MELODY.

TOLEDO, Ohio, November 22, 1910.

Herbert F. Sprague, Trinity's organist, is doing much to educate the populace by his monthly and Sunday night concerts. He is giving, this season, Mendelssohn's sonatas, also some of Rheinberger's works.

Paul Rosebrugh Geddes, one of Toledo's best baritones, filled an engagement at Tecumseh, Mich., the first of the week.

The coming of Alessandro Bonci December 5 as soloist at the first of this season's concerts given by the Eurydice Club is looked forward to with evident pleasure. This club of sixty female voices has been in existence almost a score of years and stands for things great and beautiful in music.

A great concert was given this month by the union of the choir guilds of the Episcopal churches of the city under the direction of Herbert Sprague, thus bringing together 150 voices.

Herbert Davies (baritone) gave a fine program accompanied by his wife, in the lecture course of a prominent city church this week.

The Masonic Glee Club, twenty voices, with Dr. V. O. Moore as leader, is doing good work and adding pleasure to many Masonic gatherings.

Lurline Ogle Kline sang at the Woman's Educational Club of 1,000 members, on Thursday.

Agnes Kountz, Anna Grady and Irene Sawkins presented a fine program at St. Francis De Sales Church Sunday night, with the assistance of Edward Holmes (baritone), Will Patterson (tenor), and Millie Peters Campbell (violinist).

Twenty members of the string orchestra of the Conservatory, with Otto Stuermer, director, soon will give their first program.

The Symphony Orchestra, Arthur Korthauer, director, gave a varied and pleasing program in the third of a series of Sunday afternoon programs before a crowded house at Zenobia, last Sunday. The orchestra was assisted by Mrs. A. Newton Knapp (contralto), who gave two song groups.

Lewis H. Clement, at the last meeting of the C Sharp Club, read a most interesting paper on "Why We Have No Great American Musicians." After three years in New York City, Mr. Clement and his talented family have returned to help things musical in Toledo.

EVA BROWN GARD.

Cottlow in Munich.

(By Cable.)

MUNICH, November 24, 1910.

To The Musical Courier:

Augusta Cottlow had a great and generous ovation at her appearance here.

Osgood.

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"Books op'ry! Books op'ry!"

NOTE for prima donna sopranos and tenors: "One never speaks of himself except at a loss."—Montaigne.

"Now that we have captured the elections, prices will fall everywhere," says a Democratic newspaper. "A lie!" scream the opera singers in chorus.

In speaking of last Thursday's "Parsifal," the Sun states: "Madame Fremstad's Kundry was never better than it was yesterday, and Mr. Burrian's Parsifal was a meet companion for it." Could the Sun have meant a meat companion?

LARGE signs on our elevated railroad stations announce that the Evening Sun will teach a simplified system of music enabling the learners to read all compositions at first sight. However, to decipher the charts shown in the signs, second sight is required.

THERE has been some discussion as to whether music knows anything softer than a pianissimo, and a few wise persons assert that *ppp* exists only in the imagination. Not at all. The voice of Theodore Roosevelt nowadays is decidedly *ppp* throughout the land.

The performances of the Chicago Opera Company in Milwaukee will take place during three Fridays of December. The Chicago Opera Company will also give four performances in two days at Atlanta in April and \$50,000 have already been subscribed for the course. The Chicago Opera returns are exceedingly prosperous with as much as \$15,000 for a "Tosca" performance and \$3,500 for last Sunday's concert.

SALOME, good and gentle daughter of Herodias, disported herself at Chicago last Friday evening, garbed in seven cool, diaphanous veils, and Richard Strauss' very warm and meaning music. Chicago survived the shock, and sensible city that it is, put forth no preachers' protests with Sunday school arguments against "immoral music" and "decadent art." Music cannot be decadent; only the minds of the listeners would have it appear so at times.

BOSTON knows no nonsense in matters of codfish and music. The recent programs of the Boston Symphony Orchestra contained a slip bearing this official notice: "His Honor, the Mayor, has notified the management of Symphony Hall that, unless the law relating to the wearing of hats by ladies at public entertainments is obeyed at the Symphony rehearsals and concerts, he may be forced to revoke the license of Symphony Hall. This would mean an end of the Boston Symphony concerts. It is hoped that the ladies who patronize these concerts will come to the aid of the management in this matter. The law will be strictly enforced."

THE receipts of the Metropolitan Opera House in the first few weeks show a profit—that is, the deficits that appeared in former seasons have evaporated and their place space on the other side of the ledger is occupied by figures. This, together with the receipts from "The Girl of the Golden West," will put the profit of the season, no doubt, before the first of January, at \$50,000, due to increased price of concessions, through the other economies, through the elimination of unnecessary elements that were drawing salaries uselessly, and through the bigger support. What the opera house should do is to raise the prices of subscription and raise the prices of single seats. It cannot put an end to the speculator system, because that is a legalized form of business, but it should be able to secure, through this operation of the ticket speculators, larger revenues, and this advice is based upon the fact that the ticket speculators get the advanced

prices now with ease. If the tickets were \$7 and there were 500 of these seats through the house, the house would accumulate a revenue from \$500 to \$1,000 a night additional, merely through the fact that they would get what the ticket speculators are receiving, and the ticket speculators would still be making a profit. It seems to us that the more the speculators demand, the higher the price of the seats would rise. The ticket speculators are giving evidence of the fact that these tickets can be sold for more. Then why not sell them for more, irrespective of what the ticket speculators are doing?

So far the city of Weimar has shown singular apathy in the matter of celebrating fittingly next year the 100th birthday of Franz Liszt. Heidelberg is preparing to take the center of the stage as the scene of the chief Liszt festival, and from present appearances, Weimar seems content to let the city on the Neckar win the coveted honor. Surely there must be some mistake regarding those announcements in the foreign press. Weimar is bound up so indissolubly with the name and fame of Liszt that the town cannot well afford to overlook its sacred obligation toward him at a time like this. We feel sure that Weimar has merely been backward, but not indifferent and we expect to see it awake and assert its rights in the face of usurping Heidelberg.

It has been stated on both sides of the Atlantic that the race of Mozart singers is dying out. To hear some of the German artists at the Metropolitan Opera House leads to the conclusion that the ranks of Wagnerian singers are in danger of becoming extinct. There seems no remedy for these conditions, unless we advise the intelligent teachers of singing to keep some of their pupils for six years on one page of vocalises as Porpora did in the early days of bel canto. Another suggestion to those who keep on singing when their voices are more or less fatigued, is to follow the rules laid down by Adelina Patti. The diva would never talk on the day she sang and her diet was a matter considered always from the standpoint of science.

SOME years ago this paper advised Madame Sembrich that her journalist friends, who were also her personal advisers, were not to be depended upon as men of judgment in the handling of an American career in the musical art; that the constant affiliation with these newspaper men and her family would constitute an injury to her, would make the items published about her valueless and only lead to a capitalization of her reputation by those who could boast of that association. This was our advice to her as an artist. By this time she must have realized that this paper was offering her valuable points and that they were worth deep study. No friend would have advised her to return to this country this season, and immediately after her published retirement from opera. No friend would have advised her to retire from opera; that was most injudicious, for she could have quietly retired and continued her concert career. Publicly to retire was a gratuitous destruction of her commercial value for concert purposes. There are many serious problems mirrored before Madame Sembrich relating to her career in America, and that it is essential for her to look to America as a source of income is a fact far better realized by her and her husband than by any others. Friends who are injudicious are far more dangerous than enemies, for we disregard the latter, whereas the former are constantly tempting us. It would be preferable if Madame Sembrich were a friend of her friends instead of accepting their friendship with the results obtained. Her manager is not responsible for conditions as they now are shown to exist. He cannot neutralize the harm done by her journalist advisers.



BY THE EDITOR.

On Cincinnati and Other Points

LEOPOLD STOKOVSKI'S scheme for this year's course of the Cincinnati Symphony Orchestra is a mirror of his musical contemplations, modified by the demands of a musically educated audience such as that which has been trained in Cincinnati through local orchestral work and periodical May Festivals. It appears before us in the following programs, which are a study and an example of eclecticism:

I.

November 25-26.

Symphony No. 7 in A.....Beethoven
Aria—Samson and Delilah.....Saint-Saens
Vorspiel and Liebestod—Tristan and Isolde
Wagner
Erda-scene—Das Rheingold.....Wagner
Waltraute-scene—Goetterdaemmerung.....Wagner
Overture—Oberon.....Weber
Soloist: Madame Schumann-Heink.

II.

December 9-10.

Symphony No. 2 in C.....Schumann
Violin Concerto in G minor.....Max Bruch
Symphonic Poem—Tasso Lamento e Trionfo.....Liszt
Overture—Die verkaufte Braut.....Smetana
Soloist: Francis Macmillen.

III.

December 16-17.

Symphonic Poem—Don Juan.....Strauss
Salometanz.....Strauss
Liebesscene—Feuersnot.....Strauss
Symphonic Poem—Tod und Verklärung.....Strauss

IV.

January 6-7.

(Russian School.)

Overture—Rouslan et Ludmilla.....Glinka
Symphonic Poem—Die Toteninsel.....Rachmaninoff
Pianoforte Concerto in D minor.....Rubinstein
Symphony No. 4 in F.....Tchaikowsky
Soloist: Madame Samaroff.

V.

January 20-21.

Overture—Rosamunde.....Schubert
Symphony No. 8 in F.....Beethoven
Violin Concerto.....Tchaikowsky
Scherzo—L'Apprenti Sorcier.....Dukas
Soloist: Emil Heermann.

VI.

February 3-4.

(Italian School.)

Symphony in D major.....Sgambati
Aria—La Boheme.....Puccini
Overture—Le Baruffe Chiozzotte.....Sinigaglia
Aria—Aida.....Verdi
Overture—Le Barbier de Seville.....Rossini
Soloist: Daniel Beddoe.

VII.

February 17-18.

Overture—Coriolan.....Beethoven
Symphony in G minor.....Mozart
Lyric Tone Poem.....Bohlmann
Piano Concerto.....Scharwenka
Vorspiel—Die Meistersinger.....Wagner
Soloist: Scharwenka.

VIII.

March 3-4.

REQUEST PROGRAM.

IX.

March 17-18.

Eine Faust Overture.....Wagner
Violoncello Concerto.....Dvorak

Symphony No. 1 in C minor.....Brahms
Soloist: Boris Hambourg.

X.

March 31-April 1.

Lustspiel Overture.....Busoni
Symphony—Aus der neuen Welt.....Dvorak
Concertstück for Piano and Orchestra.....Busoni
Overture—1812.....Tchaikowsky
Soloist: Busoni.

This is the second season in Cincinnati of Mr. Stokovski and he is moulding his orchestra into the classical form which the modern day has established for the production of the masterpieces and the treatment of the expanded orchestral works of our times. As the orchestra, the permanent orchestra, as we know it now, is a question of evolution, and as that evolution consists not only of the broadening out of the forces but of the elimination of useless or interfering material, and also of an attainment of virtuosity, the graduated steps are, in themselves, a study of the capacity of the leadership, leaving the significance of that leadership to the general scheme.

Judging from what I have experienced and heard for a generation past in orchestral work in Europe and America, I should never hesitate to conclude that eventually all rests alone in the conductor; he is the centrifugal force from which all radiates, as it is represented by his conception and capacity; in other words, I look upon the orchestra as an instrument upon which the conductor plays and it is his affair to see to it that this instrument is not only in tune but in pitch; that its parts are properly balanced; that its material is of the best quality, and that its position is correctly placed. The usual claim is put forward by all conductors, or nearly all of them, that their orchestral material is defective; in other words, that the instrument is not effective in all its parts. Admitting that this is in the majority of cases true and making due allowances for that, for there are very few orchestras that have all the parts properly adjusted and effective, yet it rests with the conductor,—assuming this consideration, it rests with the conductor to illustrate what he can do with the instrument he performs on. There are some conductors who have the distinct personal qualifications of obscuring some of the personal defects of the body through their own virtuosity, just as I have heard pianists, in discovering defects in an instrument, eclipse them through their own capability as virtuosos; in fact, this is one of the evidences of orchestral command, and it is not only limited to music, but to other arts. Many great paintings illustrate this in a manner in which the painter hides the defects of a canvas and, as has been illustrated in old paintings, overcomes the want of the proper material used in the work.

Mr. Stokovski is by no means yet in control of the kind of orchestral material required for the expression of what he himself considers the highest level of symphonic work, and yet, allowing defects in such an orchestra as the one in Chicago, he gives out a much greater tone and much better quality of tone, and as I do not wish to be unjust to any orchestra, it may be possible that the acoustic proper-

ties of Orchestral Hall in Chicago militate against that body in its tone effects. I rather feel as if Mr. Stokovski has a rhythmic power that enforces upon the individual players a more emphatic order, a more pronounced control, than most of the other conductors. His readings are exceptionally effective and disclose a remarkable theoretical knowledge of the resources of the score, and then there is a contrast of dynamics that aids in the dramatic effects and that brings before us the significance and content of the composition. I never had a better illustration of this than the last movement of the Beethoven symphony, which is generally treated ineffectively without a thoroughness and distinction of the beat. The figures in that last movement are close-cut and mathematical, and they were handled by Mr. Stokovski with such originality as to cause unusual comment. It was a fine exhibition of Beethoven reading.

They say that the walls have ears, and if that metaphor has any value, the walls in Music Hall, in Cincinnati, must have been somewhat surprised in finding emotional expression and virtuoso reading of compositions that have been played in that hall many times, compositions that were rather cold, elaborately frozen, directed by icy fingers and cold hands. Of course, it is considered a sacrilege nowadays to make statements about the great dead who were considered greater when they were living than discreet judgment and an eclectic perspective of musical art justified, but I have heard that symphony produced in Music Hall, in Cincinnati, that very Seventh Symphony of the great Beethoven, as if it were the product of a tyro out of a German Music Conservatory, without a semblance of feeling, without one particle of human emotion, and without any desire or attempt to give to the color that gives it its æsthetic value. Dry, cold, mechanical, automatic like a metronome, the conductor stood on his podium and beat out the time, and the audience, overwhelmed by the power of personality, of which it knew nothing, streamed out of the hall with glorious encomiums of a performance that had the value of an organ-grinder's exhibition. Even today for any one to say what I am saying now means an ostracism that might be fatal; but I am going to take my chances; I have taken them before. I never heard any Beethoven symphony conducted in Music Hall, in Cincinnati, or in Orchestra Hall, in the Auditorium, Chicago, with the life, the energy, the poetry, the musical sense and interpretation, and the dignity and the tone quality that Stokovski gave to me in Music Hall, Saturday night, with that Seventh Symphony.

It is not necessary to indulge in references regarding the rest of the program because it was up to the standard. Mr. Stokovski knows what he is doing with Wagner and with Weber. The "Oberon" overture might have had a better polish, and "Tristan and Isolde" did not have that great surging of the waves of tone that is necessary, but that was due to individual defects, which will be cured.

Madame Schumann-Heink sang the aria from "Samson and Delilah" which ends the first act of

the opera; not the popular one. The program tells us that "Samson and Delilah" was first performed in Weimar and in the German language. Such is a fact, and Schumann-Heink sang it in German. After an encore she sang the well known popular aria. When Schumann-Heink sings with the proper environment, when she has an orchestral background, when she sings arias from operas, from dramatic works, her performance is an opera in itself. How it is possible to give German opera in the United States with that woman here and without her in the cast is beyond comprehension. Such a broad style is hardly duplicated. I do not know in Europe or America anybody that carries the style on that immense perspective. When we talk about diction, Italian diction or French diction, we want first simply to go to a performance like this, because the German diction offers a lesson of distinct syllabic division, with every vowel and the vowel in every consonant clearly uttered. Every one who understood German heard every syllable, but not only that the word was uttered—its significance was accented. As to the phrasing, as to the coloring, as to the dramatic quality, these elements of singing or of a singer were superbly shown, and another feature in both of the arias and in Wagner, was the capacity of Schumann-Heink to sing piano, not only mezza voce, but piano, and although I sat in the eighteenth or nineteenth row, she sang every piano note distinctly. The usual singing of piano passages doesn't penetrate beyond the third or fourth row.

Schumann-Heink is to sing in Bayreuth next summer as Erda and Waltraute and maybe some other roles. She will also give a number of concerts in Paris in June. Her season here is sold out. She sang last night in Symphony Hall, Boston, at her own song recital, in commemoration of the anniversary of Schumann's birth, and she had the "Frauenliebe" as the first number, then a series of American songs and Bizet's "Agnus Dei," with organ, violin and harp. The account of this will be published in next week's Boston letter. Schumann-Heink is a great artist and she looks upon her art as a sacred and personal question. Therein is a lesson for others that might be recommended kindly to their self-contemplation.

Phonograph.

In discussing in a recent issue of this paper the production of opera by the manager of the Monte Carlo Opera Company, Mr. Gunsbourg, who is not a musician, but who sings his songs or his compositions, as he calls them, into a phonograph and then has a musician to turn them into musical notation, attention was called to the superior method employed by this gentleman in comparison with the American one-finger composer who uses the piano keyboard to thrum out his musical ideas and then has a musician who is called an arranger to write them out in musical notation. I notice that *Il Mondo Artistico*, of Milan, in its Brussels report of November 1, makes the following statement:

"This new opera represents a gigantic step in the musical career of the one who has written it. As it is known, Mr. Gunsbourg has little to do with this gigantic step because he doesn't know a note of music. He simply whistles the arias and pays those who are able to write them down."

To this phrase in the report of the Brussels correspondent the editor of the *Mondo Artistico* adds the following comment:

"Many political papers who are considered serious papers have published whole columns about this work. Fortunately the public, which is more serious than the papers, knows what to think of these enthusiasms in which the correspondents drown themselves, and the public knows also that these correspondents are simply vassals of the generous and proverbial hospitality of Mr. Gunsbourg."

A peculiar statement is this latter one in which the Milan paper speaks of the correspondents who are vassals of Mr. Gunsbourg's hospitality. That is nothing. That is known all over Europe in operatic

circles. Gunsbourg is a musical diplomat, he is a bright man, he is intelligent, he knows how to handle these musical critics and musical correspondents. So do others. That is the reason there is money in music and there is even such a thing as music in money, even when it is not jingling money. Have you ever thought of the music in the money? We could not have any success in the music unless there were music in the money. How could a composer continue composing unless there were music in the money.

M. Gunsbourg's talent as a composer may be based upon an original idea of his that is in sympathy with modern invention of scientific instruments. If Verdi and Bellini and Wagner and Bizet and Puccini himself today represent a period which could not utilize Mr. Edison's invention, it does not mean that a man of such talent as M. Gunsbourg should not take advantage of modern scientific inventions and put aside entirely all questions relating to the architecture of music and its study; in fact, I have heard it stated in well-informed circles of Paris and in Brussels and in other cities of the Continent that M. Gunsbourg contemptuously throws aside all the methods that have been used by Palestrina and Jean Sebastian Bach and Cimarosa and the late German musical pigmies following Bach and Mozart, and has declared himself individually opposed to these old rules and laws that seemed requisite and necessary for the production of musical compositions, operas, etc. Mr. Gunsbourg declares that it is the inspiration, the subjective feeling that constitutes musical composition and all one has to do is to find an avenue to let it out; in other words, to explode it, and if there is any receptacle that can receive it, any machinery or automatic device that can reproduce it, why, then, that is composition. That represents the musical idea, the musical poem, the musical structure. As we applaud originality, as we look upon it as a great gift, why should M. Gunsbourg not be supported in this new and modern conception of what the art of music is constructively and destructively? Why, the vandals who went through the south of Europe and smashed the statues of Greece and Rome and turned them into lime with which to put up huts were nothing in their physical action compared to the mental power of a Gunsbourg in destroying these old useless and dilapidated theories of musical architecture. Let us have music by Gunsbourg sung into the phonograph and turned out in the record maker!

Leoncavallo has been at work in his house at Lake Maggiore having lots of fun with a recording machine attached to a piano. If Leoncavallo can have fun in his way, even though he did write "Pagliacci" and "Bohème" and is now writing other works with his pen and having fun with the automatic, why should not Gunsbourg do away with the pen and run the automatic or have it run for him? Let us support originality in music; there is so little of it.

Boston Opera.

The following letter has been received by me and its importance must not be under estimated:

November 25, 1910.

DEAR SIR—Last spring the capital of your company was increased to \$400,000—all of which was taken. The money has been used in equipping new operas and for other corporate purposes, as was understood at that time.

If the stockholders had subscribed for seats this year as liberally as last the success of the opera would be assured; but the change in the method of making subscriptions has resulted in the sale of fewer seats than before. The consequence is that the company is now running at a heavy loss.

It is evident to your directors that a continuation of this loss can mean only that this will be the final season of opera in Boston.

If the stockholders will at once subscribe for additional seats for one or more performances during the balance of the season, the company will, it is believed, come out without serious loss at the end of the seventeen remaining weeks.

Under the circumstances the president and directors of the company appeal to you for additional subscriptions, believing that civic pride demands the continuance of opera in Boston. The musical reputation of our city will be seriously impaired if Boston will not support opera produced as splendidly as ours this season.

Kindly return, in the envelope sent you herewith, the enclosed slip, indicating the number of seats you wish to subscribe for.

Yours very truly,

E. D. JORDAN,
President of Boston Opera Company,
For the Board of Directors.

In this very issue reference has been made to the big profits of the Metropolitan Opera Company in New York this season. Reports from Chicago are to the effect that the situation there up to the present time indicates a very small deficit, which will be immediately met by the directors. The Philadelphia season indicates at present, from subscriptions and advance sale, that sufficient money will be received in that city to make the deficit, if there is any, a small one.

There are artists singing in Boston who are singing in these other opera houses. They are making successes outside of Boston. The Boston Opera House in itself, as a building adapted for that purpose, is second to none. It is a pleasure to be seated in that opera house and listen to the performances. There are permanent orchestras in Chicago and Philadelphia, and certainly there are sufficient performances by orchestras in New York to compete with the opera. I am under the impression that we will have 106 orchestral concerts in New York this season before we get through. The Boston Symphony Orchestra comes to New York with houses sold out and gives fifteen performances here during the season in the boroughs of Manhattan and Brooklyn. There are no orchestras invading Boston and there is no opera company invading Boston. Boston has the field all to itself, and, I may add here parenthetically, that it does not support to any great extent the visiting artists who give recitals. This claim of Boston being a musical city must fall to the ground if it does not support its opera company, and as to that claim it is a fictitious one, anyway. There is just as much music heard in other cities of the size of Boston. It is one of those old traditions that takes a long time to kill off. If it were not for Mr. Higginson there would be no orchestra in Boston, and if it were not for Eben D. Jordan there would be no opera there, and if the people want to put the whole load upon Mr. Jordan's shoulders, the probabilities are that that philanthropist will exhibit the proper spirit and carry the opera scheme through himself.

The daily papers offer no support to the opera. They do not criticize it. With the exception of two critics, the critics in Boston give no evidence of enthusiasm or interest in the opera. Around the city of Boston, within 100 miles, there are over a million people. They go to cinematograph shows, they go to vaudeville shows, they go to skating rinks. In the summer time they spend their money on baseball. In the fall, encouraged by Mr. Spalding's Harvard University, they go to football. There are prize fight bouts in and around Boston every night and no one can get a ticket for \$5, for I tried it myself and could not get one. They are all sold to Boston people. The Boston piano industry does not support the opera. There are one or two houses in Boston among Boston piano manufacturers whose membership can be seen at classical concerts and at the opera; the others never attend because they do not care to encourage music at home. If they do not encourage music at home their pianos cannot be sold away from home and they are not sold away from home. New York and Chicago and the West are taking it away. Few houses in the piano line are known there as supporters of music.

Look at the daily papers in Boston. By glancing carefully over the front pages with their large

poster type advertisements, and then half a column about a fire that took place in a barn at Salem, and when there is a local murder committed, you will get an estimate of Boston journalism. As a murder trial creates considerable excitement in that section, the merchants exhibit their sympathy with the journalistic process by giving special advertisements to those editions in which the sensational reports become ultra-sensational, leading on toward its climax. That is the trouble with the Boston Herald, which should have succeeded without any question, as it had the run in journalism in that city for morning and evening editions. It is to the credit of Boston that the Herald could not go on in that fashion and succeed. Mr. Jordan cannot make the public of Boston and its surroundings musical, any more than Mr. Higginson has. The people of Boston will throw their full power and energy in the direction of baseball, football, sports, prize fight bouts, athletic entertainments and sensationalism in journalism. If the daily papers of Boston would follow out the course of the Transcript and serve up to the people judicious articles, editorials and modified news, news that really has value, something could be done for the opera in Boston, and the appeal of such men of character and of feeling and of civic pride as Mr. Jordan would succeed. There is no question about the wealth of the community, because per capita there is no community in the United States that exceeds it in results. It is a prosperous section of the globe, but it is not musical and it is by no means cultured, because if it were it would not permit its journalism to be as degraded as it is.

BLUMENBERG.

PARIS VS. ITALY.

A protest has been issued by French composers against the continued preponderance of Italian operas given at the Opéra Comique, in Paris, under the management of M. Carré, and, as a consequence, a committee has been appointed, under the presidency of M. Saint-Saëns, for the purpose of protecting the French composers against the inroads of Italian opera.

The critic of *Le Temps*, Pierre Lalo, who devotes a large space in the issue of November 16 to this question, shows that the total receipts of the Puccini repertory up to that time, at the Opéra Comique, in Paris, amounted to 2,661,438 francs in 377 representations, and it is this feature that has attracted such attention, coupled with the fact that the old repertory shows a larger average income per opera. For instance, the receipts for the following named operas will be read with interest. They are on an average basis:

"La Bohème," per performance, francs 6,501.

"Tosca," per performance, francs 7,283.

"Madame Butterfly," per performance, francs 8,123.

On the other hand, the receipts for operas outside of Italian repertory are as follows:

"Orpheus," per performance, francs 6,917.

"Fidelio," per performance, francs 7,106.

"Iphigénie en Tauride," per performance, francs 7,398.

"Magic Flute," per performance, francs 7,707.

"Alceste," per performance, francs 8,304.

"Don Juan," per performance, francs 8,695.

"Iphigénie en Aulide," per performance, francs 8,941.

This, *Le Temps* says, is not only an evidence in figures of larger drawing qualities of the old repertory, but also is an evidence that the French taste maintains its character in the question of opera of the most distinguished texture. These latter operas are recognized as the basis of operatic life, they being the genuine classical expressions of the old music drama.

It is also pointed out in some of the communications that the neo-Italian repertory is offered chiefly during the time when the Americans are in Paris and when the French are absent at their country

residences and seaside resorts, and that if the Americans were not in Paris during that period the Italian operas would not even represent the sum which they disclose above. The Opéra Comique is closed in August and September, when the Americans are going home; but when the high tide of Americanism is in Paris, in May, June and July, the operas of the neo-Italian school, which are also given in America, are then given in Paris. This is also attributable to the fact that the many Americans who go to Paris do not live in New York, Boston, Chicago and Philadelphia, where Italian opera is given, but live in smaller cities, where they never hear Italian opera, and they, therefore, go to Paris to hear it because it is not given here during the vacation period.

In reply to this statement in the papers, M. Carré, the director of the Opéra Comique, has written to the directors of the expositions in Turin that he must decline the honor of accepting a position in connection with organizing French opera performances for the expositions of Rome and Turin. He states that his action probably would be misinterpreted on account of this agitation in France. This was written to the *Figaro* the day after Lalo's letter in *Le Temps*. M. Carré takes the ground that he does not want to excite the French composers any more than they are and does not oppose the charges made in *Le Temps*, nor does he contradict the veracity of the figures. He retires from any participation in the Italian exposition schemes, and the probability is that there will be no extensive participation on the part of French musicians in the Italian musical proposition in Rome and Turin this next year.

Xavier Leroux, the composer, and official reporter of the Committee of Authors and Composers, especially created for defending these French musical interests against Italian operatic efforts, also writes to the *Figaro*, supporting the contention of the French composers and giving further definite evidence of the deep extent of the feeling that has been created in France through this constant culture of the neo-Italian opera, with the occasional "Traviata" and a few other old Italian operas wedged in the repertory.

The modern French composer of operas has as much to complain of as the American composer, each in his country, because there are many commercial efforts made to disbar them from the enjoyment of opportunities in their own countries which foreigners enjoy. The feeling in Paris has been generated, also, to a great extent, by the fact that the Metropolitan Opera Company of New York broke into the field last spring with a company that filled the Châtelet for seventeen or eighteen performances to the extent of over 800,000 francs. In this large income no tribute was paid to the French composer or librettist, the operas being "Aida," "Manon Lescaut," "Falstaff," "Otello," "Cavalleria" and "Pagliacci" and such works. Of course, it was an Italian opera organization—that is, the section of the Metropolitan Opera Company of New York, which is purely Italian, was taken over. As there is no French opera in America to any extent now, merely those operas that must be performed to fulfill the purchased Hammerstein contract, and as there is apparently no prospect of having French opera in the United States in any of the four opera houses after this season, the effect of this movement in Paris will be appreciated, so far as this country's support of Italian opera as against French opera is looked at from the Parisian or French point of view.

Now that the Mendelssohn centenary celebrations are over, let us watch our local concert programs this winter and see in what esteem the facile Felix really is held here.

The opening performance of "The Girl of the Golden West" has been deferred to December 10.

MASCAGNI.

It is reported that Patrizzi, the editor of *L'Italia*, the San Francisco Italian paper, has received direct information from Mascagni that he is not coming. THE MUSICAL COURIER long since, when the first announcements were made regarding Mascagni's second American tour, pointed out that it would be probable that he that he at the last moment would not come. There are reasons why Mascagni has difficulties in coming to this country. They are of a character of which the Italian nature is very susceptible; namely, the reminiscence of his last tour, which was very unsatisfactory to Mascagni, as it failed to produce that effect upon the public which he, in his magnificent egoism, expected. Mascagni expected a national upheaval. The American people might have been very much impressed by what Mascagni did here and also through his successful opera "Cavalleria," but they did not know anything about it; the nation itself was not conscious of it. We have not enough people in this country to interest themselves in a matter of that kind, but a man like Mascagni does not see these things from a merely musical viewpoint; he thinks it is a national matter, as it is in North Italy. Well, we know nothing about it here. The musical people do know about it, but the musical people cannot be depended upon to support musical enterprises of the Mascagni character.

Why did Mascagni make this contract? Because he was under the impression that there would be a tremendous upheaval again on the mere announcement, and nothing of the kind happened. He may come, but it is exceedingly doubtful now whether the managers want him, because he will be a much more difficult proposition to handle here than where he is now.

POLITICS IN THE PRESS.

The New York Press calls attention to an egregious blunder—one of many where musical matters are concerned—on the part of the critic of the New York Tribune:

In all justice to Gustav Mahler, who deserves the respect of admirers and detractors alike, attention ought to be called to a very serious error published in a widely read criticism of the Philharmonic Society's performance of Schumann's symphony in C major. The criticism in question was written, no doubt, under the stress of righteous indignation at the conductor's habit of "editing" the works of others, and for those who with genuine ardor hold the same point of view the unwitting misrepresentation it contained will be atoned for, at least partially, by the principles that inspired it. It is unfortunate, however, that the writer should have fallen into a blunder, which, if accepted as a truthful statement, distorts painfully Mahler's methods and accuses him of maltreating the music of Schumann in a way he surely would not have put upon his conscience.

It was the "Dean" of New York's musical critics and official annotator of the Philharmonic Society's programs who thus, in the zeal of aiming his verbal shafts at Gustav Mahler's track, overshot his mark. This is what he wrote: "The Schumann symphony sounded very well indeed, and perhaps if somebody had pointed out to the composer that the 'motto theme,' as it may be called, might have been used once again where Mr. Mahler interpolated it last night in the last movement he would have accepted the suggestion, though while composing the work he probably thought he had used it as often as he thought necessary for his purposes."

Gustav Mahler's critic, it will be seen, accuses him of interpolating Schumann's so called "motto theme" in the last movement of the Symphony No. 2, though the suggestion is fenced in by somewhat guarded language. Now, as a fact, Mahler did no such thing, though upon the hasty and ill informed observer he created that impression. The "interpolated" theme, written for trumpets in C, pianissimo, may be found, plain as day, on page 213 of the orchestral score and again on pages 214, 219 and 220—not to mention subsequent repetitions of the same effect. All that Mahler did was to omit a similar passage on pages 210 and 211 of the score, in which the "motto theme" is not introduced. Hearing this motif in the orchestra and failing to see it on the printed page naturally led persons not perfectly familiar with Schumann's symphony to believe that Mahler had tampered with the music, whereas in reality he had only jumped ahead twenty-four bars in the score, as any

conscientious critic provided with a musical score and with a human desire to be just toward the conductor might have ascertained with little trouble.

So long as conductors are willing to put up with such "criticism" and newspapers are willing to publish and pay for it, there is nothing further to be said on the subject. It is THE MUSICAL COURIER's duty to point out, not to bemoan. Local intrigues and small fry musical politics cloaking under the name of musical criticism must present a very sorry spectacle to such a distinguished guest from abroad as Gustav Mahler.

NO RIGHT TO COMPOSE.

This paper reserves to itself the right to withhold any opinion of its own on performances by an orchestra trained by W. Damrosch, and for that reason it is not able to declare itself on the Hadley symphony until it is played as this paper believes any work should be played. For this very reason, the Sun, in referring to the Hadley symphony, performed here last Sunday, should have refrained from saying "They (the subjects) do not burn deeply into the mind of the hearer"; that "they are the inventions of an excellent craftsman, but can hardly be called inspirations."

The Tribune, as usual, has a lot of words that convey no meaning. See this: "The symphony as a whole shows that Mr. Hadley can write serious music that possesses melody and color and charm, even (and now the Tribune enters upon its regular pole balancing), even if it is as yet somewhat lacking in substance and in deep thought." If the latter be true, how can the former statement be true, because then the latter would show that Hadley cannot write serious music. If it is lacking in substance and in deep thought, how can the Tribune writer, who makes that statement, conclude that Hadley can write serious music, unless serious music requires no substance and no deep thought? Of course, the Tribune writer can write words at any time. We merely ask the question and show again that the Tribune material is vacuous in the nature of its criticisms. It is charming, this Tribune spectacle of criticism, and musicians who follow it have their constant joy in observing the platitudes and the musical ignorance displayed.

The Times must also have had big ears to hear things that prompted it to say "The vitality of the themes is promising and there are certain charming details (no great work is charming), yet (and here comes the blow that killed father) there is missed here an underlying cogency in the development and certain passages lack the precision in touch." Whose touch? The touch of the composer or the touch of the orchestra, or any other kind of touch, which? The Times then says that "Mr. Hadley has been especially fortunate in his slow movement." A man is never fortunate in his slow movement unless he is fortunate also in his fast movement. Mr. Hadley may well say, "Save me from my friends," and in doing so he will remember that swearing at times is out of place.

The Evening Post, however, puts the quietus on the whole proposition of American composition of a higher order. It does not find anything in Hadley to justify it, and it therefore may be well to reproduce the whole statement of that paper:

Four summers ago Henry Hadley was sojourning in an Italian village near Milan, and one afternoon he heard the bells from a distant church while he was at work in a secluded spot in the woods. This suggested to him the theme for a piece, which, as played under his direction at the New Theater yesterday afternoon, proved to be fanciful, dainty, and interesting. Unfortunately, instead of publishing it as a composition making its own appeal, he conceived the plan of burying it alive as a movement in a symphony. A symphony must last about forty-five minutes, and it must have four movements, even though its composer has only ideas enough for one or two. Mr. Hadley, in this instance, had ideas for one movement only, the *andante tranquillo* just referred to. The other three move-

ments are little more than padding, prettily colored here and there—symphonic excelsior one might call them.

Why should an American composer write symphonies? Italians do not write them; France and Russia have, between them, produced perhaps half a dozen that are worth while—just enough to prove by way of exception that the symphony is a specialty which should be left to the formal Germans. Mr. Hadley got his musical training in Germany, but that ought not to have blinded him to the fact that nothing could be more un-American than a symphony. To understand the American public he should read Mr. Howells's recent volume "Imaginary Interviews," and then go back to Seattle and think the matter over. Next summer he might camp a few weeks in Paradise Valley getting inspiration from the snowy slopes of Mt. Tacoma towering sublimely above him; or he might visit the Alaska gold fields, or the big trees near the Yosemite. The West clamors loudly for an interpreter, and Mr. Hadley might become a sort of musical Bret Harte or John Muir. He has talent and simply needs guidance, as was shown by his symphony yesterday. He conducted it smoothly, but without much display of temperament. The reception accorded to him and his work was most cordial.

Mr. Hadley had no business to be in Italy, anyway, if he intended to write an American composition. He followed the usual trend of the American composers in seeking foreign subjects and that is what makes the Evening Post angry, despite its free trade tendencies. Judging from the manner in which these critics look upon Hadley's symphony, the Evening Post is justified.

Another American composer was developed in New York criticism on Sunday at the same concert and that is Frederick Stock, the conductor of the Theodore Thomas Orchestra.

The Sun, in speaking of a symphonic waltz of his, says, "Unfortunately, much of this development sounded a somewhat labored and futile effort. The orchestration was generally good, yet even in this there were some rather bald places in the course of the working out." We have called it "working out," translating literally the German "ausarbeitung," but we were called to account because we were told that an English word should be substituted. We could not find anything else but development, but we will have to let it go as long as the Sun endorses it.

The Times, in speaking of Stock's composition, says that "He takes his waltz through a good many rather tortuous and sophisticated processes." What are sophisticated musical processes, anyway, or is this one of the usual meaningless, padded phrases?

We overlooked the fact that the Tribune used the Hadley symphony to give an unkind cut to Richard Strauss. This might be a compliment if the critic of the Tribune could understand Strauss' music. The very fact that he discusses it in the manner in which he does, is *prima facie* evidence that he does not know anything about it. There is no opportunity for American composers to get any mead of justice in the City of New York under the present conditions of daily paper criticism. Here the composer touches upon the real, practical interests and they admit of no interference on the part of American composers.

THE spring tour of the St. Louis Orchestra has been abandoned. Last season this tour cost the guarantors \$8,000. It seems as if Mr. Charlton cannot make a successful stand in the West, and whether this is due to the orchestra or the conductor or the people or the Charlton management is a matter to be decided by others, not by this paper, which merely makes a statement of the conditions. The soloists for the season in St. Louis are Gadski, Gruppe, Schumann-Heink, De Pasquali, Busoni, Calzin and Scharwenka.

Eat, drink, and be merry today, for tomorrow you may have to go to an oratorio concert.

Perhaps the Mexicans are rebelling at their national anthem.

OPERA AND SINGING.

The presence in this country of Messrs. Puccini and Ricordi is one of the proofs of the veering around of the popular favor for opera from the German, particularly the Wagnerian, to the Italian school, and this is not due to a change of taste but to the desire of that large (and may we not say unmusical?) public that supports opera for the sake of hearing singing. We use the expression with intent; we say hearing singing, for that is what the people, who believe in opera as a form of musical amusement, desire; they wish to hear singers. That public makes no fine distinctions, or it would demand such singing as explains something to it—to the said public. It demands nothing but singing, for it is ignorant of the language used in the singing. We may safely assert that not ten per cent. of the opera patrons understand what Caruso or Bonci or Amato or Didur or de Segurolo or any of the Italian or Italian singing singers sing; not as many as ten per cent.; and yet they attend the opera. Why? To hear singing. Ethical problems? Nonsense. Musical problems? Humbug. Artistic construction? Rot. Ensemble effects? Fudge. Form or substance in musical architectonic? A joke. The people go to the opera to hear singers; to hear singers sing. It is a pleasure to hear singers, real singers, not mere vocalists, sing, and therefore people go to the opera.

In the Wagner operas we have a few singers, a limited number of isolated figures among a lot of yelling, screaming, hard working and nearly breathless vocalists. Madame Fremstad is not a high soprano and yet she aims at pushing a mezzo up into registers not natural to her voice. Her breath control has vanished through misapplication. Burian's efforts make it painful to watch and hear. Slezak—well, that is an impossibility, as there is no vocal system and no musical scale as a consequence. Four qualities in one octave. People will not pay for any length of time to get such service. Most of it is a Corried inheritance and cannot be obliterated for some time, but if we are ever to hear a renaissance of Wagner in this country we must secure actual singing material and a conductor of the Toscanini caliber. It cannot be done with men whose eyes are glued to the score and with gesticulating and semaphoric gymnasts who are overwhelmed by their duties and incapacitated thereby from giving to the work artistic treatment.

The Italian dominion will continue as it has the vocal material, and without the vocal material there can be no opera, no such opera as the public will support. The French opera follows upon this and will maintain its ground provided the French singer is supplied, and the polished French singer is always welcome from the fact that with him and her the parallel arts of diction and deportment add an indefinable charm to the aesthetic enjoyment of the art of opera. This diction and deportment are sadly lacking with the German singers, and is so rare that when a woman like Schumann-Heink sings a Wagnerian role the work represents a revelation, and that is the reason, among others, why Nordica came out of Paris recently with victory after her Isolde performances.

Unless such powerful impersonators with vocal gifts to support them appear in Wagner there is no possibility of expecting public support—which is, after all, common sense. First and foremost must we have a Toscanini type of conductor, or Toscanini himself, although that seems impossible if he is to conduct the standard opera, and then we need the singing singers. Otherwise, adieu to the German opera in America for years to come. The first role at the "Tristan and Isolde" performance, if we are to have any, is to insist upon singing Wagner without the usual transpositions by Madame Fremstad, and this does not refer to her but to the Isolde she represents. No transpositions in Wagner. Mr. Hertz must be told to put a stop to this.

THE litigation in the Tetrassini case, which is before the courts now, is based on a claim by Oscar Hammerstein that he has a contract for Tetrassini for a concert season. This involves the question of the transfer of the business of Oscar Hammerstein and his artists and opera rights here to the Metropolitan Opera Company, and there is no doubt that the attorneys in these cases will manage to bring before the courts that contract, showing exactly how the Metropolitan Opera Company acquired the Hammerstein opera. Therefore, it will be an interesting matter for the daily papers, as they, at one time, stated that Mr. Hammerstein received \$2,000,000 cash and another time \$1,200,000 cash, and some even stated that he received nothing, except to be relieved from some obligations. The daily papers will now find how far they were correct or not in these premises, although even that is a matter of little consequence.

THERE is a report in the papers that a benefit concert is to be given for the widow of the late M. Gilbert, a singer who earned considerable money in America and a very fine artist in his way. Compared to the salaries singers of his class get in Europe, he was earning a princely income. How it is that the money was not saved is a matter that belongs to his friends now, but the statement that he was building a house should lead us to conclude to be careful before beginning to take steps in that direction. If the family are poor, THE MUSICAL COURIER will start the subscription immediately by contributing \$100, herewith pledged in such a case.

PUBLICATIONS AND REVIEWS.

NOTICE TO PUBLISHERS

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

CRIPPEN'S COUNTERPOINT.

Of course we were not at all surprised to learn that Hawley Crippen was "very musical." We have read that sort of thing before. In fact, we think our great surprise would be for the notorious criminal who was not "musical." It is wonderful how much musical genius the newspapers discover in the rogues and reprobates whose crimes bring them into the fierce light of the law courts. And it is equally wonderful how much musical genius would remain forever hidden if this same fierce light of the law courts was not turned on these criminals. When Crippen was a boy he gave evidence of a love for music. He made himself a violin—so his father is reported to have said. This constructive talent was employed in planning and executing more sinister schemes when he grew up. If Crippen had stuck to music, and had developed his constructive ability as a contrapuntist we might have had some elaborate counterpoint from his pen. But he took to the mixing of drugs instead, and achieved considerable distinction outside of music. As a musician he might have been one of the ordinary kind that every town in the Union knows.

Other Examples of a Different Kind.

Crippen is not the only man of whom we can say "if" and "but," and other adverbs of dubiety.

If Berlioz, for instance, had remained at the medical school in Paris he would have become a doctor. But he ran away and became a musician as best he could. If Schumann had kept to the law

course he began he would have been a lawyer—strange to say! But—

If Crippen had studied music long and assiduously he might have become a musician. But—

Why say he was musical simply because he liked music? The man who likes beer is not necessarily a born brewer. Nor is a lover of dramatic poetry invariably a second Shakespeare.

Parallel Cases.

Berlioz tells us in his autobiography of an abscess in his throat which might have choked him if he had not lanced it. Why not conclude that Berlioz was a perfect genius at surgery? Beethoven, having caught a cold, mixed himself a drink composed of brandy, sugar, lemon juice, and hot water. Is it not clear that Beethoven was a born doctor? Paderewski, we believe, had a contract drawn up and signed before he set out on a concert tour. That fact proves that he was intended by nature for the law. He was meant to be a judge of the Supreme Court. That is indisputable. It is at least as self-evident as the fact that Crippen was "musical." When Handel was a youth he had a duel, which demonstrated his ability to command the German army. Arthur Sullivan came in a vessel all the way from England to America and proved his immeasurable superiority to Columbus by getting as far west as California, which is very much nearer Cathay than poor old Columbus ever got. Fritz Kreisler speaks English, French, Italian, and German. His case is a sad example of a born Cook-tourist-guide-interpreter wasted playing the violin. And so we might continue. But what is the use?

Not Musical Enough.

If Crippen had had sufficient talent for music he would not have been so easily thwarted. If he was a born contrapuntist he would not have been satisfied to vent his ingenuity in hyoscin.

$C_{17}H_{15}NO$, is the chemical formula for the poison that made him notorious. The counterpoint of a *Fuga retrograda per motum contrarium* might have given him a more enduring reputation in a less conspicuous way.

A Word to the Wise.

Music critics will please take note of the decision of the British judge when the counsel for the defense sought an appeal in the Crippen case. The judge admitted that there had been a slight technical irregularity with regard to one of the jurors, but maintained that the cause of justice had not been injured by the irregularity. How many musical compositions are condemned by incompetent judges simply because they contain an occasional license which the strict classical rules forbid. Let these judges in future remember the decision of the Lord Chief Justice of England in the Crippen case, and ignore the slight technical liberties, provided that the art of music is none the worse for these irregularities. For justice is greater than the law, and music is more important than the rules.

A. C. McClurg & Co., Chicago.

"MY VOICE AND I." CLARA KATHLEEN ROGERS.

The author of this work was known to the last generation of theater goers as Clara Doria. George P. Upton, who writes an introduction to this book, gives a number of reasons why we should consider this author an authority. These are her musical ancestry, her musical training and her stage experience. Well, we accept the author as a duly qualified authority, but we differ from her conclusions in some respects. We agree with Clara Kathleen Rogers in thinking that the mental conditions must be right before any success can be accomplished, but we cannot accept her teaching that merely improving the mind will make a singer. We know that most singers, like most other human beings, would be the better for an improved mentality. We do not believe, however, that music, or any other art, for that matter, improves the mentality. Music gives, or should give, great pleasure, which is not followed by any deleterious reaction. The mind that is enjoying music is, for the time being, not plotting crime. We all know Shakespeare says that "the man that hath no music in himself is fit for treasons and other evil." Music is all very well as a refresher after serious study, but a very poor preparer for those studies. We

hardly think that many will agree with an author who says: "Vocal mechanism does not concern the singer any more than the mechanism of the hip, the knee, or the ankle in walking; or the circulation of the blood, or the beating of the heart in living. Singing is instinctive, in that the physical act of singing consists in the automatic performance of a series of co-ordinated movements by the vocal parts, resulting in vocal tone, which tone is intelligently dictated by the mind." We note that our author confuses the acquired art of walking with the natural circulation of the blood. Does she imply that the singer must sing continuously from birth, or before, in the same way that the blood circulates? Or does she mean that the singer must study singing only to the extent that the child studies walking? In our opinion there are already far too many singers of the ignorantly confident type. We believe that the great singer cannot be compared to a mere walker, but to a highly trained dancer or acrobat. We also believe that the shortest and surest method to acquire the skill necessary to become a great singer can best be acquired from teachers who have learned the accumulated experience of hundreds of singers, and have slowly formed a systematic method. Let the trained student by all means read "My Voice and I" and be cheerful and confident. He might also follow the adventures of Voltaire's "Candide," who maintained that everything is for the best in the best possible of worlds.

All this esoteric Buddhism of the educated women of the present day, and other cheerfully optimist beliefs, are uplifting only in so far as they put the mind of the believer into a contented mood. But they are harmful when they usurp the place of serious study and technical exercises. We do not say that Clara Kathleen Rogers is a Buddhist. We only go so far as to say that "My Voice and I" might have been the product of that form of optimism. The three Oriental quotations at the beginning of the book have a decidedly transcendental tang. Gymnosophists do not inspire us with confidence. Those dreamers on the flowery banks of the Ganges are very poor vocal teachers.

From Archbishop Ireland.

584 PARSELLS AVENUE,
ROCHESTER, N. Y., November 13, 1910.

To The Musical Courier:

Permit me to thank you for the brilliantly written review of my "Irish Song Lore." The article breathes the Berseker joy of controversy. But THE MUSICAL COURIER is too spirited an antagonist to wish to hide the fact that there are more ways of looking at a question than one. May I ask you, therefore, to do me the courtesy of printing the following letter from Archbishop Ireland? Some day I hope I may break a lance of my own with your critical challenger. Meanwhile, I think you will be glad to hear a word from a son of the Gael.

Sincerely yours,

REDFERN MASON.

(Copy)
ST. PAUL, November 10, 1910.

My Dear Sir:

I beg leave to thank you very cordially for the favor done me in sending me a copy of your book on "Irish Song Lore."

The book is one of the sweetest things on Ireland that it has been my good fortune to read. It is, in every page, the purest exhalation of the soul of Erin in its sadness, in its joys, in its sufferings, in its triumphs. No Irishman who reads the book but will feel that you have interpreted the story of the land of his forefathers in truest echoes; no one, of whatever race he may be, who will read it but will find the chords of his heart reverberating in admiration and in love for the country of the Gael.

I am not surprised that an Englishman could have written this book. I have sufficient confidence in the fair-mindedness of an Englishman, once his mind is turned toward the truth, to believe him not only capable of, but ready to do fullest justice to Ireland. But it is a rare merit on the part of any one, whether English or Irish, to have penetrated so deep as you have done into the history of Ireland and to have gathered so richly into your soul, as you have done, the lessons and inspirations emanating from that history. The book need only to be known to receive a wide circulation from all lovers of music and poetry and especially from all lovers of the land of the Gael.

Very sincerely,

JOHN IRELAND.

Mr. Redfern Mason.

Alois Trnka in Concert.

Alois Trnka, who is one of New York's busiest violin teachers, scored a decided success recently at a concert given by the New York German Conservatory of Music. His rendition of Beethoven's romance in F, along with Paganini's "La Campanelle," displayed his splendid art and stirred his audience to a height of enthusiasm seldom displayed at these concerts. Tchaikowsky's trio received a noteworthy performance. Mr. Trnka had as associates August Fraemcke (piano) and William Ebann (cello).

The most discouraging thing about American students of music, and one of the main reasons why so few of them succeed, is their attitude toward the great singers on the operatic and concert stage. Instead of trying to learn the secrets of their greatness and success, they seem to notice nothing but some flaw or other, from which no artist is exempt.—New York Evening Post.

OPENING OF CAROLINE GARDNER-BARTLETT'S NEW YORK STUDIO.

Caroline Gardner-Bartlett, of Boston, who recently returned from a successful season in London, has settled in New York City, her permanent headquarters to be at 257 West Eighty-sixth street. Monday afternoon, November 21, was the occasion of a very brilliant opening of her studio. With the assistance of Alfred Hunter Clarke, Madame Gardner-Bartlett received some two hundred guests, representing music, other branches of art and society.

Among those present were Mr. and Mrs. Gardner Lamson, Mr. and Mrs. Lowell Thayer Field, Baroness E. von Rhyner, Jessamine Harrison Irvine, Mrs. Albert Harris and Miss Harris, Mrs. William Williams Chester, Joseph R. Dennis, Mrs. Hobart Porter, Mrs. G. Morgan Browne, Mr. and Mrs. Charles Wellesley Hillard, Adele Lewing, Mrs. Frederick Stanton Flower, Miss Gregory, Marguerite Hicks, Mr. and Mrs. Arthur Edward Johnstone, Louis Blumenberg, Miss Bostwick, William Fenton Chauncey, Frederick Philips, Mrs. Emile Baumgarten and Marc Lagen.

Among others invited were George W. Young, Mrs. George W. Young (Madame Nordica), Madeline Schiller, Mr. and Mrs. Charles Ditson, Mrs. John C. Minor, Miss Minor, Margaret Merrington, Mr. and Mrs. Herbert Bedford, Liza Lehmann, Mr. and Mrs. Marc A. Blumenberg, Janet Spencer, Julia Heinrich, Professor Hallock, of Columbia University, Mr. and Mrs. Heinrich Meyn, Dr. Leighton Parks, M. H. Hanson, R. E. Johnston, Mr. Martindale, F. X. Arens, Frederick Martin and Kate Douglas Wiggin.

The brilliant occasion augured exceedingly well for an intensely engrossing season for Madame Gardner-Bartlett, who is a woman possessing an abundance of charm and that rare quality of kindness which readily appeals to all. Apart from her artistic prowess she is really a delightful woman with whom to work. The reception was an unusually enjoyable affair, productive of that rare pleasure which is experienced only in the lovely home of a gracious hostess.

The studio is "a thing of beauty and a joy forever," to use Keats' well known phrase.

The color scheme is consistently along the line of brown tones, and everything contributes to a feeling of restfulness, ease and spaciousness. It is a place where musical study is more than fitting—in fact, the surroundings inspire one, especially when working under the personal supervision of Madame Gardner-Bartlett.

Alfred Hunter Clarke, who assisted Madame Gardner-Bartlett on Monday, is associated with her in her work, and he will be found at the studio during Madame Gardner-Bartlett's absence, he being fully equipped to carry on the important work of this studio.

Madame Gardner-Bartlett came to New York October 1, after having vainly striven to maintain both the New York and Boston work from the Boston end. She found that it was absolutely imperative that she make New York the center of her activity, and here she has decided to concentrate all of her energies. Her Boston studio is still open, and is in charge of Winburn B. Adams, who is an able representative of Madame Gardner-Bartlett. The Springfield, Mass., studio is, perforce, abandoned, and her students in that city will now come to New York.

Madame Gardner-Bartlett spent the month of May, 1909, with Madame Nordica in London, where the former had an interesting class. She was and is yet under the Mapleson direction, and anticipates a trip abroad at most any time to fulfill her professional duties. Madame Gardner-Bartlett, who enjoys an international reputation, is about to realize her highest art ideals. She has been offered a studio in Paris for the Paris season, where she expects to work along the lines which she has inaugurated here.

At the request of many musical enthusiasts and admirers, Madame Gardner-Bartlett will give a recital on December 5, and, judging from a remark she made, the tickets are nearly all disposed of even at this early date. Ten days after her recital she will give a demonstration of her work before a body of scientists entirely outside the domain of music. She has been remarkably successful in imparting tone production and elasticity of vocal range to her students, and it is her belief that every one has been given a vocal apparatus to be utilized in singing, just as mankind has been provided with feet to walk with and eyes to see with. Each individual does these things relatively better or worse than his neighbor, according to his natural endowment or good or bad training. So it is with the vocal condition, according to Madame Gardner-Bartlett, and any one can rejoice and be glad of her message. Although very busy with many professional pupils, she thoroughly enjoys the process of



CAROLINE GARDNER BARTLETT IN HER STUDIO.

molding the beginner's voice and delights in following the progress of each student.

Madame Gardner-Bartlett is a diagnostician, and a valuable asset, indeed, to singers who have "arrived" and who perhaps are discouraged with certain erroneous elements in their work, and she will also help those who are only "leaning on their laurels," to use a Rooseveltian sophistry. Her recitals will cover a wide field, showing the natural and relative vocal versatility (unlimited in range) with which the individual is endowed.

Madame Gardner-Bartlett craves co-operation with all singers, and she is in reality like unto a missionary in her unselfish zeal to help all singing teachers to attain the goal of their efforts. One cannot but rejoice with her, because all this is an outcome based upon the results of long and successful labor.

Madame Gardner-Bartlett has now established a precedent. Her studio will be a forum for musical art and her guests will always look back with the keenest of pleasure upon the opening reception held in this sanctuary of vocal instruction.

Like Offenbach and Sousa, Richard Strauss has enlarged the comic sphere of music. In his "Don Quixote," "Till Eulenspiegel," "Heldenleben," and other works he has devised not a few tricks of instrumentation and diverse quirks and twists that make an audience laugh inwardly if not loudly.—New York Evening Post.

The recent Bach festival at Heidelberg, under Prof. Dr. Wolfrum, was an emphatic success.

G. C. Ashton-Jonson's Lecture Recital

The MacDowell Club was most fortunate in having G. C. Ashton-Jonson give one of his illuminating lecture-recitals Tuesday evening, November 22, at the club's headquarters in the Metropolitan Opera House Building. His subject was most appropriately chosen—"MacDowell Nationalism in Music."

Mr. Ashton-Jonson showed the most sympathetic appreciation of MacDowell's genius in all its phases and, of course, sounded deeply the note of the national element evolved in the composer's work. He also spoke of the power MacDowell had in drawing upon psychological, natural, literary and historical subjects, though always maintaining throughout an unmistakable American feeling. An admirable balance was maintained between the actual lecture and musical illustration so that the attention of his audience was held without effort to the end. Mr. Jonson is endowed with a winning personality, a pleasing speaking voice, combined with his native English accent, besides knowing his subject intimately and playing the selections lovingly. He proved himself to be an able interpreter and though an "Englishman coming from the borders of Hampshire and Surrey," his unusual understanding would have gone to the very heart of MacDowell himself. Would that all composers could be heir to as able an interpreter!

In the course of the evening Mr. Ashton-Jonson read very modestly two very lovely sonnets of his own, bearing on MacDowell's spirit. It is deeply satisfactory to listen to a man whose own culture affords so pleasing and fitting a background to his subject. His work is replete with suggestion, insight, thought and originality, and is a liberal education not only as regards the music of MacDowell, but in Americana, literatures and what not, and he has the happy faculty of knowing how to adapt his lectures to his hearers. There was present a most interested and cultivated audience, among whom was Mrs. Edward MacDowell, the late composer's wife. The room was full to overflowing.

Mr. Ashton-Jonson is to sail for England on December 14, but his admirers are heartily glad that he has promised to return and tour America next year.

Martin Captivates Rochester Audience.

Frederic Martin sang last week for the Rochester Oratorio Society, winning golden comments from the press, united with hearty appreciation of the audience. His series of a score or more of "Messiah" appearances

throughout the country begins soon. Quoting three Rochester papers:

The Oratorio Society was indeed fortunate in the selection of its soloist. Frederic Martin has a basso that is exquisitely musical. Deep, full and rich, used with perfect control and interpretative skill, his singing was genuinely delightful. Mr. Martin sang several groups of songs with ever increasing success.—Rochester Democrat-Chronicle.

Frederic Martin pleased the audience greatly in his interpretations of several groups of songs. His German songs were given with splendid interpretation and his rich deep voice was heard to advantage in Schubert numbers and in "The Invictus" of Hahn. His voice was adequate for every mood and setting of the songs presented and the audience were thoroughly appreciative of Mr. Martin's work, shown by insistent applause after each group, which compelled delightful encores.—Rochester Evening Times.

It was a genuine pleasure to hear Mr. Martin sing. He has a finely ample fund of tone and uses it with an adaptability to interpretation of varying mood and to technical episodes which is rare in such substantial bass voices as is his. His range of songs included the bravura aria and the simple songs of sentiment, and he knows how to sing both. There are sincerity and authority in his work.—Rochester Herald.

The International Chamber Music Society of Rome announced five concerts for this season, November 9, November 25, December 5, December 19, and January 16. The programs contain some works comparatively unfamiliar by Pergolesi, Carrissimi, Durante, Valentini, Vivaldi, etc.

Clyde Fitch left an estate of \$212,727. And he never wrote musical comedies, either!—Rochester Post-Express.

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METROPOLITAN OPERA HOUSE

"Gioconda," November 23.

La Gioconda Emmy Destinn.
Laura Adorna Louise Homer
Alvise Badoero Andrea de Seguro
La Cieca Maria Claessens
(Her first appearance.)

Enzo Grimaldo Enrico Caruso
Barnaba Pasquale Amato
Zuane Bernard Bégue
Un Cantore Edoardo Missiano
Isopo Pietro Audisio

"Gioconda," that fount of melody and melodrama, was not sung here last Wednesday as Ponchielli dreamed it could be when he penned his tuneful measures, so naively appealing and typically Italian. In music written primarily to please, the bel canto style of singing is an absolute essential, but when out of six principals only three have any notion of that kind of vocalism it may be inferred that the pleasure of the listeners could not have been anything but cut in half. Emmy Destinn, with her strangely colorless timbre in the high register, and her badly placed middle tones, did the best she could with the music of her role, but, of course, fell miles below an adequate accounting. Louise Homer, one of the strikingly flagrant examples of faulty tone production now to be heard at the Metropolitan, made no amends with her strident utterance for Madame Destinn's offenses in the same direction. Marie Claessens as Cieca revealed no qualities which call for particularized mention.

Caruso was in glorious fettle, and with his impeccable delivery, impassioned acting and true understanding of the bel canto was an Enzo impossible to duplicate. Amato's Barnaba has been eulogized before, and rightly so. It is an admirable piece of operatic art, sung and acted with masterful attention to every requisite detail. De Seguro contributed largely to the evening's enjoyment with his smooth, polished voice and his finished stage deportment.

Toscanini led with his customary insight and fervor, revealing all the many beauties of the picturesque score. The stage setting and costuming of "Gioconda" belong to the best offerings in that line vouchsafed by the resourceful Metropolitan management.

"Parsifal," November 24 (Matinee).

Amfortas Pasquale Amato
Titurel William Hinshaw
Gurnemanz Herbert Witherspoon
Parsifal Carl Burrian
Klingsor Otto Goritz
Kundry Olive Fremstad
A Voice Florence Wickham
First Knight Julius Bayer
Second Knight William Hinshaw
First Esquire Lenora Sparkes
Second Esquire Henrietta Wakefield
Third Esquire Albert Reiss
Fourth Esquire Glenn Hall
Flower maidens: Lenora Sparkes, Rita Fornia, Rosina Van Dyck, Bella Alten, Marie Mattfeld and Henrietta Wakefield.

A dull and dispirited performance of "Parsifal" gave no cause for any Thanksgiving on the holiday bearing that name. The star of ill luck seemed to hover over the performance, for not only was the opera miscast in the principal two roles, but even the scenery did not behave as it should, and in Klingsor's incantation episode came tumbling down from the fly loft with a stage hand perched abeam one of the cut drops. The incident gave rise to some mirth, which, helped by Madame Fremstad's over-acting in the scene immediately following, served further to dispel the atmosphere of religious gloom most audiences think themselves called upon to wrap about them when listening to Wagner's most insincere opera.

Carl Burrian was no newcomer in the role of that dare-devil hero, Parsifal, and his limitations in voice and action have been pointed out many times in previous issues of THE MUSICAL COURIER. He sings with a pinched, metallic, untuneful emission, and his avoirdupois in those bodily regions where it looks most unattractive in no sense suggests the ascetic woodland youth subsisting chiefly on herbs and vegetable foods. Burrian's gestures are on a par with his voice, stiff, artificial and bearing not the slightest semblance of sincerity. If Burrian was bad, Madame Fremstad was worse, for no one ever would accuse her of being a soprano, and consequently her high tones all were shrill, acidulated, entirely devoid of that sensuous quality for which the Kundry music calls so insistently in the second act. Her final scene with Parsifal was outrageously theatrical and absurdly sophisticated for one who has just professed dire humility and abjured all the allurements of a fleshly world. In makeup and costume Madame Fremstad's Kundry borders on the grotesque.

The Amfortas of Pasquale Amato was an unalloyed treat, and those who had not seen his splendid portrayal last season accepted it as a revelation. It is indicative of the trend of things at the Metropolitan these days, that

an Italian is able to snatch away the honors from German and Teutonically trained singers in a Wagner opera! Amato's golden voice and noble style of histrionism make him the ideal Amfortas of all those whom we have seen here so far in the role.

Herbert Witherspoon's Gurnemanz constituted another oasis of pleasure in the afternoon's jejune doings. He represents the opposite extreme to Burrian's ligneous delivery, for the Witherspoon voice has fiber, body, resonant ring, and ever changing tone color and modulatory nuance. He is a boon to the ear always. The long stretches of narrative allotted to Gurnemanz were made more than bearable for once by virtue of Witherspoon's expressive and authoritative reading.

William Hinshaw as Titurel gave a dignified and sympathetic presentation of the part and sang with the careful phrasing and climactic tonal effect which always distinguish his work.

Otto Goritz was an opera bouffe Klingsor, while in the minor roles the lovely voices of Glenn Hall, Florence Wickham, Lenora Sparkes, Rita Fornia, Bella Alten and Rosina van Dyck added much to the enjoyable portion of the entertainment.

Alfred Hertz's orientalizing of the Aryan "Parsifal" score has been discussed in THE MUSICAL COURIER on former occasions, and he has not improved his frantic and purple reading of even the most mystical and churchly portions of the score. No man is responsible for his racial descent, and Hertz cannot be criticised on that account for failing to penetrate the true inwardness of the Parsifal legend and its treatment. Why not give us Toscanini in all the Wagner operas?

"Rigoletto," November 24.

The entire house was sold out for Thursday night for the first performance this season of "Rigoletto." This was not surprising, when it is considered that there were three drawing artists in the cast. Florencio Constantino, the tenor, made his first appearance at the Metropolitan Opera House, so did Renaud, the baritone, and last but not least, Melba, the silver voiced artist, who had not been heard at the Metropolitan for some half a dozen years. She has maintained her wonderful vocal ability and her inimitable trill and was the same Gilda as of old. M. Renaud gave a remarkable histrionic presentation of Rigoletto and his voice was in its best form. If it had not been for Constantino and Melba the baritone would easily have dominated the entire performance. Constantino, with his splendid vocalization and clear high tenor, was a revelation to most people who had not heard him when he sang here at the Manhattan Opera. Constantino, who is a favorite with the Boston Opera Company, ought to be heard here frequently at the Metropolitan, because he is one of those rare singers who combines exceptional intelligence with brilliant artistic accomplishment. Didur, the basso, with his rotund voice, was excellent in the part of Sparafucile, while Madame Flahaut was satisfactory as Maddalena. It must be said here, however, that the performance of "Rigoletto" was not, in its entirety, as good as might have been expected, and this is due to the indifferent conducting of Mr. Podesti, which was very unsatisfactory and did not help the artists one iota. The famous quartet seemed not to have been rehearsed at all—at least there was so much wavering in it that no other conclusion was left to the listeners, when they considered the great artists who sang the number. The cast follows:

Il Duca Florencio Constantino
Rigoletto Maurice Renaud
Gilda Nellie Melba
Sparafucile Adamo Didur
Maddalena Marianne Flahaut
Giovanna Marie Mattfeld
Monterone Giulio Rossi
Marullo Bernard Bégue
Borsa Angelo Bada
Ceprano Vincenzo Reschiglian
La Contessa Helen Mapleson
Un Paggio Emma Bornigia
Conductor, Vittorio Podesti.

"Cavalleria Rusticana" and "Pagliacci," November 25.

The ever popular double bill was the offering of the second subscription performance Friday evening, with the following casts:

"CAVALLERIA RUSTICANA."
Santuzza Emmy Destinn
Lola Jeanne Maubourg
Turiddu Riccardo Martin
Alfio Dinh Gilly
Lucia Marie Mattfeld
"PAGLIACCI."
Nedda Bella Alten
Canio Enrico Caruso
Tonio Pasquale Amato
Peppe Angelo Bada
Silvio Dinh Gilly
Conductor, Vittorio Podesti.

Emmy Destinn sang Santuzza sincerely, but seems unable to give it the warmth the Italian story demands. Santuzza needs more than bell like clarity of voice. Dinh Gilly's Alfio deepened the good impression he has made in other roles. The Turiddu of Riccardo Martin was characterized by admirable acting and spirited singing. Marie Mattfeld as Lucia is very satisfactory, but Jeanne Maubourg's Lola was somewhat stiff and stilted. All told, the opera was pleasingly done and the audience was delighted.

"Pagliacci" was, on the whole, more convincingly presented than its predecessor. Caruso's Canio is too well



MAESTRO TOSCANINI

known for further delineation here, and he was in splendid voice. Amato as Tonio was superb. His was the success of the evening. Vocally as well as histrionically the role is admirably fitted to him and he imbues it with the varied passion, humor and despair necessary to the character—his prologue was exquisite and he well deserved the many curtain calls which were demanded insistently.

Belle Alten sang the part of Nedda charmingly and with spirit—she is truly delightful in this role.

Dinh Gilly and Angelo Bada made the most of their roles, but it cannot be said that the conductor did the same for his.

"Die Walküre," November 26 (Matinee).

This was the cast for the second performance of "Die Walküre" for this season:

Siegfried	Carl Burrian
Hunding	Allen Hinchley
Wotan	Walter Soomer
Sieglinde	Berta Morena
Brunnhilde	Lucy Weidt
Fricka	Marianne Flahaut
Helmwige	Rita Fornia
Gerhilde	Lenora Sparkes
Ortlinde	Rosina Van Dyck
Rossweisse	Inga Oerner
Gringelde	Henrietta Wakefield
Waltraute	Marianne Flahaut
Siegfrune	Marie Mattfeld
Schwertleite	Clara Koch-Boehm

Conductor, Alfred Hertz.

Gatti-Casazza's catholic reign at the Metropolitan Opera House again was exemplified. Four Wagnerian performances (in the original German texts to be sure) during the first fortnight of the season, has extinguished the predictions made about a "Latinized" opera regime. As "Die Walküre" was given Wednesday night of week before last, no extended notice is required. There were two changes in the cast last Saturday. Marianne Flahaut appeared for the first time as Fricka, and Allen Hinchley was the Hunding. Both helped materially to strengthen the performance. Mr. Hinchley put some deeply moving and sinister tones into his fine basso when he upbraided Sieglind. Madame Flahaut's statuesque build was in keeping with the mythological significance of the story. If her severe lecture to Wotan came close to earth, as all such domestic scenes must, she was throughout it all regally impressive in gesture. The singers in the other principal roles showed themselves traditionally correct, but none of them effaced memories of bygone days. The musical voices of Madame Fornia as Helmwige and Miss Sparkles as Gerhilde, were once more heard with pleasure. Mr. Hertz was often too explosive in making climaxes and at no time during the performance did the orchestra give the mystic illusions. In listening to Wagnerian performances at the Metropolitan, one longs for the eloquent proclamations of Toscanini when he leads "Tristan and Isolde." The dramas in "The Ring" are of course quite unlike the poetical love tragedy, but both demand a conductor whose soul soars above the dross of everyday matters.

Metropolitan Sunday Night Concert.

Young Alma Gluck was permitted to break the "no encore" rule at the second Sunday night in the Metropolitan Opera House. Madame Gluck sang the Bach-Gounod "Ave Maria" with the orchestra, violin obligato played by Eugene Boegner. Later she sang songs by Rimsky-Korsakow and Thayer, and she was allowed to repeat the last song. Andrea de Seguro, the favorite basso, sang "La Jeune Princess," by Grieg; "Dona, vorrei Morir," by Tosti, and the Mephistopheles serenade from Berlioz's "Damnation of Faust." He was also received with enthusiasm. Madame Flahaut was another singer who got a warm welcome after her numbers—"Pensees d'Automne," by Massenet, and "La Fiancée," a song by Rene. Dinh Gilly, the baritone, sang with good

effect a number from Gounod's "Faust" and an aria by Diaz. Carl Burrian sang numbers from "Die Meistersinger" and "Die Walkure." The orchestra, under the direction of Josef Pasternack, played the overture to "Mignon" (Thomas), Tschakowsky's "March Slav" and the Weber-Weingartner "Invitation to the Dance."

"Lohengrin," November 38.

Heinrich der Vogler.....	Allen Hinckley
Lohengrin.....	Hermann Jadlowker
Elsa von Brabant.....	Berta Morena
Friedrich von Telramund.....	Walter Soomer
Ortrud.....	Louise Homer
Der Heerrufer des Königs.....	William Hinshaw
Vier Brabant Che Edle.....	Julius Bayer
	Ludwig Burgstaller
	Adolf Fuhrmann
	Marcel Reiner
Vier Edelknaben.....	Lenora Sparkes
	Anna Case
	Lilla Snelling
	Henriett Wakefield
Conductor, Alfred Hertz.	

In spite of the adverse atmospheric conditions outside "The Holy Grail" descended to the satisfaction of a patient audience on Monday evening. Whatever the shortcomings of the performance were, and they were many, they were not due to any lack of physical exertion on the part of Conductor Hertz, who, as is his wont, conscientiously pounded the ethereal Holy Grail into the orchestra as if he wielded the ponderous hammer of Thor. The semaphoring of the conductor, unfortunately, elicited little sympathetic response from the chorus, the male portion of which frequently went on its merry way with much amusing, if unmusical, independence. The weak part, however, was not the chorus, but the two leading female characters, Elsa and Ortrud. With Louise Homer's impersonation of the great part of Ortrud we find no fault. She made the character as attractive as it need be. It was only in her upper notes as a vocalist that the dramatic ring was lacking. Below F her voice had quality; above it, it was dead. In the most "Wagnerian" part of the opera, namely, the first half of the second act, both she and Telramund were direfully out of tune in that street song which they sing, hand in hand, in octaves. Telramund, in fact, is a consummate artist only when he pronounces R. Then he will r-r-roar open as valiantly as the lion.

The Elsa of Berta Morena was an altogether exceptional interpretation.

Lohengrin was not altogether satisfactory. The voice of Hermann Jadlowker is brilliant but hard, is often dramatic, but frequently unsympathetic. In Lohengrin's narration he was plainly out of voice and husky, and he was obliged to sing at a much fuller voice than he had intended to do, simply because his voice failed him when he began mezzo voce. The most satisfactory work of the evening was done by Allen Hinckley as King Heinrich. We shall be pleased to welcome that kind of king in any part of our republic. His voice has unction and he sang in tune. William Hinshaw, in the small part of the herald, made that part as interesting as it need be. Taken on the whole, the performance lacked spirit. Those passionate phrases for the orchestra, which Wagner has put in between the vocal phrases of the love scene in act III, were very tamely played—thanks to that aforesaid hammer of Thor. We will hardly say that several of the ensembles were dragged, but we think that a little touch of the riot of passion would improve that overcool deliberation. Breadth is all very well. It can be carried to excess, however, as in the case of the familiar pancake, which is also flat. On this occasion it was the expected that happened. When the tin plates clashed Telramund reeled about and died with the usual operatic facility. At the proper zoological moment the swan appeared, and all was over.

BROOKLYN ACADEMY OF MUSIC.

"Orfeo ed Euridice," November 26.

The second performance of the season at the Brooklyn Academy of Music last Saturday night by the Metropolitan Opera Company was Gluck's "Orfeo" with Toscanini leading and the following cast:

Orfeo.....	Louise Homer
Euridice.....	Marie Rappold
Amore.....	Lenora Sparkes
Un Ombra Felice.....	Alma Gluck

Nothing was spared in the performance of this chaste masterpiece to bring out the effects which made the presentation at the Metropolitan Opera House last season so attractive. Unfortunately the Orfeo of last Saturday night is not the peer of the French woman whose impersonation proved one of the most moving ever seen in this country. Madame Homer sang better than on the previous Saturday night, when she was heard as Azu-

cena in "Il Trovatore," but she is not endowed with the physiognomy of an Orpheus. Her grief over losing Euridice came perilously near to mere womanish petulance. There was nothing classic or virile in the portrayal. What a joy to hear three such lovely, pure soprano voices in one night as Marie Rappold, Lenora Sparkes and Alma Gluck disclosed. Madame Rappold as Euridice seemed a vision of loveliness just arrived from a world of angelic and beautiful women. She was alluring histrionically and captivating vocally. She sang the music in the last act with rare charm. When she died a second time after Orpheo's impassioned gaze she recalled in contour and beauty of outline the perfected Galatea chiseled by Pygmalion's master hand. Miss Sparkes earned a place in the roll of honor last Saturday. In the afternoon she sang as one of the Walkuren at the Metropolitan Opera House, and in the same her fresh, sweet and youthful soprano lifted up the role of Amore in the performance of "Orfeo" in the evening to a high plane of vocal and histrionic excellence. Madame Gluck was as graceful as a Grecian goddess, and her one solo in "The Happy Valley" had the real note of celestial gladness and purity. One would willingly sit up even later to hear her sing this number. Toscanini shared with the singers in the triumphs of the evening. The orchestra under his plastic and wizard like command brought forth anew the vernal charms in Gluck's score. "Tannhauser" will be sung in Brooklyn next Saturday night.

NOTABLE CHICAGO DEBUT OF ZEROLA.

Nicola Zerola achieved a noteworthy success recently as Manrico in "Il Trovatore," when that opera was given by



NICOLA ZEROLA.

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the Chicago Opera Company. Mr. Zerola's triumph in that role, in addition to his artistic interpretation and fine singing, was due to the fact that he sang the music originally as written for voices of an epoch that has gone, an achievement which not every operatic tenor of today can duplicate. The following press tributes appeared in the Chicago papers subsequent to the performance:

The much discussed and delayed debut of Nicola Zerola was accomplished to the delight of all parties concerned when he appeared as Manrico in "Il Trovatore" last night. Mr. Zerola has, on a rather recent occasion, indicated the complacent self satisfaction with which he views his own talents and attainments as contrasted with other tenors of distinction. It is therefore a doubly pleasant task to be able to report with enthusiasm upon the singer's achievements of the evening.

Mr. Zerola has a beautiful voice. It is neither heroic nor lyric, but has something of the vigor of the former and the smoothness and purity of the latter. It is obviously a natural voice, like most great Italian voices, and it seems to have remained pretty much in a state of nature. In other words, Mr. Zerola's singing gave evidences of no particular vocal or musical schooling. But then the music of "Il Trovatore" demands only that the voice be freely produced and flexible, and that the singer be naturally musical. Such voices are not made and no Italian has to be taught to sing this music or to enjoy it.

One is moved to envy the impulse to spontaneous musical expression which is the heritage of Italy. It is music that should be sung with just the thoughtless quality of enthusiasm that Mr. Zerola imparts to it. There is no occasion for refinement, or for finish or detail, and when an artist possesses in the mere quality of his voice the power to kindle such tumult of enthusiasm as swept down upon Mr. Zerola from the crowded upper parts of the house, there remains nothing to complain of.—Chicago Sunday Tribune.

There were curtain calls galore and the big enthusiasm of the week vented hilariously. The disappointments in the delayed ap-

pearance of Nicola Zerola were dissipated by his triumph in the heroic role of the romantic Manrico. Commanding in appearance, he fits the heroic line and the sword lies easily in his clasp for service; he has a big, round voice of the true tenor quality that woos sympathetically or soars serenely in the sensationally stately realm of high C; and the ease with which he rounded out three B flats in the ringing war song, "Di Quella Pira," wrought the habitants of the farthest galleries to the highest pitch of enthusiasm that the season has witnessed up to date. The Zerola voice is a big, natural, flexible organ, and if it is primitive in its processes it appears to secure the results accredited to Tamagno aforesaid in decisive dramatic triumphs in the tournées of tone. He easily met all of the demands for strength and flexibility in the trials that beset Manrico and had the triumph of the night.—Chicago Daily News.

For a number of seasons past Verdi's opera has been received by the public of Chicago with the chilling indifference which, if we are to believe a large number of competent authorities, has been more than well deserved. Various eminent interpreters have stalked about the stage on different occasions, filled with those agitating emotions which were peculiar to the characters of mid-nineteenth century operas, and as they stalked they gazed out upon a vista of empty seats.

But this was not the case last evening. The main floor of the theater was, while not entirely occupied, well filled. But the balcony and galleries were packed.

The performance was made remarkable by the appearance of the elusive Nicola Zerola. It is evident that a complete estimate of this singer's art is not to be gained by hearing him in an interpretation of "Il Trovatore." Dramatically speaking, Manrico is rather absurd; indeed, it may be declared that every character in the opera is absurd. In the stilted theatrical situation of the piece it was impossible, or at least extremely difficult, to judge Mr. Zerola's power of characterization, his ability to act, his subtlety as an interpreter. But it was at least easy to gauge his powers as a singer; for no more effective vocal product was ever set upon the stage than the long lived work of Verdi.

As a singer Mr. Zerola must be unreservedly admired. His voice is a noble one, and it is scarcely indulging in any exaggerated estimate to declare that there were moments in his singing in which the memory of the illustrious Caruso faded into the realm of thin shadows in which dwell the recollections of things which have been and now are not. Mr. Zerola is precisely the artist who will appeal to the popular fancy. We predict a great success for him in Chicago, as elsewhere. He is a tenor—or he was in "Il Trovatore"—who understands the effect of singers of the older school—the ringing high Cs so beloved of the crowd, the beautiful vocalism so admired by people of a generation that is past.

And that the tenor is of the school of singers of older days we suspect for the additional reason that when behind the scenes in the first act Manrico warbles his minstrelsy, "Deserto Sulla Tetra," Mr. Zerola, on hearing the public applaud, actually emerged onto the stage, bowed profusely and retired into concealment again, while the other characters pretended they had not seen that he was there.

The triumphs of the tenor were of inspiring magnitude. The house rose to his "Mal Reggendo," his "Di Quella Pira" and all the remainder of the familiar and well-beloved tunes. Moreover, there were curtain calls and cheers, so that Mr. Zerola had every reason to believe that no ordinary success was his. We shall look forward to his future interpretations with interest and with the anticipation of vocalism of masterly description.—Sunday Record-Herald.

Fornia Sings with Visiting Orchestra.

A large audience in Carnegie Hall, Monday evening of this week, heard Rita Fornia, of the Metropolitan Opera Company, sing at the first concert of the organization calling itself the Imperial Russian Balalaika. It is composed of twenty-five players, all modified forms of the balalaika, which is a three-stringed instrument resembling our mandolin.

The program was, for the most part, unique folksongs, Tschakowsky and other moderns, but they had better keep to the folk themes. The timbre was as if bowed and reed instruments were used, the nuance finish and form of their work was excellent.

Madame Fornia met a most enthusiastic reception most gracefully. She sang six songs: "Floods of Spring," Rachmaninoff; "Song of Shepherd Lel," Korsakov; mazurka (arranged by Viardot-Garcia), Chopin, which she was forced to encore; "Why" and "None but the Lonely Heart" by Tschakowsky, and "Es Blinkt der Thau." Rubinstein, which called down enthusiastic applause, but she did not grant an encore, though Miss Fornia repeatedly came out and bowed graciously. Her shading and pianissimo work was delightful, her attack sure and her whole being in her work.

Opera Singer Dies After Operation.

Paula Woenning, one of the contraltos at the Metropolitan Opera House, died Monday afternoon, November 28, at the German Hospital. Madame Woenning was operated upon for gallstones on Thanksgiving Day.

Lipkowska as Lakme Wins Ovation.

(By Telegraph.)

MONTREAL, CAN., November 28, 1910.

Lydia Lipkowska created a furore last Thursday evening, as Lakme in Delibes' beautiful opera. The honors of the performance went to the young prima donna.

A Six Year Old Pianist Plays.

Wesley Peterson, a six year old piano pupil of Abbie Gerrish-Jones, of Bremerton, Wash., gave a recital November 15. He played works by Schumann, Grieg, Karganoff, Englemann, Gurlitt and Newton Swift.

GRAND OPERA IN CHICAGO.

AUDITORIUM.

"Aida," November 21.

Verdi's masterpiece, which opened the season of the Chicago Grand Opera Company so favorably here, had its third presentation before a good sized audience. Nicola Zerola, who was to have appeared on the opening night and who was prevented on account of illness, was the Rhadames. Zerola is the robust tenor par excellence. His voice is remarkable in every respect. The accompaniment of the orchestra as far as Zerola was concerned was totally lacking in enthusiasm and hampered the singer on many occasions. Are the members of the orchestra tired already of playing "Aida" three times in three weeks? The performance on the whole fell far below the one of the opening evening, and this does not reflect on any of the singers, but solely on the orchestra. Carolina White was Aida. The young American artist sang and acted her part beautifully, and the management is quite justified in trusting her with the creation in Chicago of "The Girl of the Golden West." Hector Dufranne was the Amonasro, and as the chief of the Ethiopians he had many opportunities to disclose his well known vibrato, and this part does not seem to be to his liking, as it is written somewhat too high. The Nile scene was not up to the standard. Mabel Riegelmann in the small part of the priestess sang her few measures off key. This was the predominant note of the evening, as most of the singers wandered from accurate pitch all through the performance. As at the previous performance, the stage management was excellent, and this was due to the art of Stage Director Fernand Alman, who has shown great ability in his department in every production since the opening of the season. This was the first "off night" with the Chicago Grand Opera Company and probably the only one, as the management will undoubtedly see to it that a repetition of that kind does not occur.

"Louise," November 22.

"Louise" was given again last Tuesday evening before a fairly good house, with the same cast as at the premiere.

"Carmen," November 23.

The second performance of "Carmen" was given with the same cast as in the first performance, with the exception of Don Jose, in which Mario Guardabassi replaced Charles Dalmores in an unsatisfactory manner.

"Il Trovatore" (Matinee), November 24.

Jeanne Korolewicz, Nicola Zerola, Constantin Nicolay and the members of the company who appeared at the previous presentation of "Il Trovatore" repeated their success on this occasion.

"Cavalleria Rusticana" and "Pagliacci," November 24.

Carolina White as Santuzza won the honors of the performance. Wilhelm Beck was unsatisfactory as Alfio and Ferrari Pattini as Lucia was far more satisfactory than her predecessor in that part.

In "Pagliacci" Amadeo Bassi covered himself with glory, his Canio being one of the best heard in this city. Mario Sammarco won another triumph in the "prologue." The balance of the cast was satisfactory.

"Salome," November 25.

Richard Strauss' "Salome," which has been fully reviewed by THE MUSICAL COURIER on previous occasions, was given its first Chicago presentation at the Auditorium last evening, before a house which packed every inch of the vast theater. The cast follows:

Salome	Mary Garden
Herodias	Eleonora de Cisneros
Herod	Charles Dalmores
Jokanaan	Hector Dufranne
Narraboth	Edmond Warnery
Page of Herodias	Giuseppina Giaconia
First Jew	Jean Delparte
Second Jew	Emilio Venturini
Third Jew	Francesco Daddi
Fourth Jew	Dante Zucchi
Fifth Jew	Berardo Berardi
First Nazarene	Gustave Huberdeau
Second Nazarene	Destre Defrere
First Soldier	Armand Crabbe
Second Soldier	Constantin Nicolay
A Cappadocian	Nicola Fossetta
A Slave	Suzanne Dumesnil
Cleofonte Campanini, general musical director.	

The audience left the Auditorium in a subdued frame of mind. Perhaps no opera has ever created more discussion than this work of Richard Strauss. The orchestral effects are stupendous and the music of the opera probably one of the most marvelous scores ever written. Under the direction of Cleofonte Campanini all the difficulties were surmounted in a praiseworthy manner. Mary Garden's work as Salome is well known. Charles

Dalmores as Herod acted with intensity and made the degenerate king a realistic character. His portrayal was a masterpiece in every detail and his singing of the difficult music revealed beauty of tone and careful phrasing. Dufranne sang the part of Jokanaan with power and vigor. Madame de Cisneros was a striking Herodias. The entire performance was a masterpiece in every detail.

"Tosca" (Matinee), November 26.

Geraldine Farrar and Antonio Scotti were the two visiting artists this week and appeared in "Tosca." Amadeo Bassi gave a splendid characterization of the painter. He sang the role in beautiful and convincing style. The cast in full follows:

Flora Tosca	Geraldine Farrar
Mario Cavaradossi	Amadeo Bassi
Baron Scarpia	Antonio Scotti
Cesare Angelotti	Constantin Nicolay
The Sacristan	Pomilio Malatesta
Spoletta	Dante Zucchi
Sciarrone	Nicola Fossetta
A Jailor	Michele Sampieri
A Shepherd Boy	Minnie Egner

"Rigoletto," November 26.

The third popular Saturday evening performance was given with the following cast, Ettore Perosio conducting:

The Duke	John McCormack
Rigoletto	Mario Sammarco
Gilda	Alice Zepilli
Sparafucile	Vittorio Arimondi
Maddalena	Tina Di Angelo
Giovanna	Ferrari Pattini
Monterone	Berardo Berardi
Marullo	Nicola Fossetta
Borsa	Emilio Venturini
Cephrano	Michele Sampieri
The Countess	Minnie Egner
A Page	

This notable array of talent for a popular night is worthy of special praise for the management and is indicative of a desire to please all patrons alike. The Gilda of Alice Zepilli was unsatisfactory, as her voice has a shrill and irritating quality. Sammarco as Rigoletto gave a wonderful portrayal of the role. This gifted artist's impersonation of the Jester is wonderfully convincing and his voice is superb.

Chicago Opera Notes.

"Faust" will be given in the near future, with Mary Garden as Marguerite, Charles Dalmores as Faust, Gustave Huberdeau as Mephisto, Hector Dufranne as Valentin and Suzanne Dumesnil as Siebel.

"Thais" will be given soon with Mary Garden and Renaud. Later in the season "Lohengrin" will be given with Charles Dalmores in the title role.

"Les Huguenots" will soon be produced by the Chicago Grand Opera Company and is now in rehearsal. Among the other operas on the bulletin are "Don Giovanni," which will be given with Maurice Renaud, and "Thais" with Mary Garden. Carolina White is very busy rehearsing the girl role in Puccini's "Girl of the Golden West," which will be given some time next month.

Lillian Grenville has been chosen by General Manager Dippel to create the leading part in Wolf-Ferrari's "Sunnens Geheimnis." Besides this Miss Grenville will create a role in another opera by an American composer.

The price for seats at the Auditorium on Friday evening, when "Salome" was given its first presentation in Chicago, was \$7, possibly based on the number of veils worn by Mary Garden.

RENE DEVRIES.

MUSIC IN SAN DIEGO.

SAN DIEGO, Cal., November 18, 1910.

The musical season is in full operation. The first event of special note was Pepito Arriola's recital at the Isis Theater, November 10. The program included several very heavy numbers, Beethoven's "Waldstein" sonata, Chopin, Rachmaninoff, Liszt and Schumann compositions. This was the first San Diego appearance of the youthful master of the piano and he created a furor among the musicians. He is scheduled to give a second recital Monday, November 21.

The Amphion Club's yearly Philharmonic course will be opened November 30 by Liza Lehmann and her London Quartet of singers.

News of major importance was circulated a few days ago to the effect that John D. Spreckels, the California multimillionaire, had signed a contract for the erection of a \$600,000 opera house, destined to be one of the finest west of Chicago. The building is to fill an entire city block, its total seating capacity will be 1,970 exclusive of twelve boxes. A lease for ten years was taken by L. E.

Behmyer, of Los Angeles, and Jack M. Dodge, formerly manager of the local Garrick Theater. Construction work is to be started at once.

Countess Tamara de Swirsky, the much heralded Russian barefoot dancer, was seen here for the first time November 17.

A song recital of much merit was given November 15 in the auditorium of the San Diego Music Institute, by Mrs. Beverly Price-Lientz (soprano), Dean Blake (baritone), and George Edwards (accompanist.) The laurels of the evening went chiefly to Mrs. Lientz, for not only is she gifted with an excellent soprano voice of unusual range, but she possesses great personal charm, intellectual qualities and interpretative abilities that make a great artist. It was a delightful and thoroughly enjoyable affair, including lyric and dramatic songs. Mrs. Lientz's enunciation is remarkably clear, whether she sings in English, German, Italian or French. She is a pupil of Emilio de Gogorza, of New York. Dean Blake, too, deserves special mention and recognition for his work. He is an enthusiastic amateur, who, in the hands of one of the master teachers, should be able to attain to still higher accomplishments. Mr. Blake brought out three interesting and superb little compositions of George Edwards, the director of the institute, which found ready appreciation, owing to their originality and the strong and suggestive piano accompaniment.

ERICH KAMMEYER.

FAREWELL VISIT OF SOUSA AND HIS BAND.

(Issued today in London.)

Thomas Quinlan, who has returned from America, announces that he has completed his arrangements with John Philip Sousa for a farewell tour of the United Kingdom, commencing at Queen's Hall, London, on Monday afternoon, January 2. Two concerts will be given daily at Queen's Hall for one week prior to the tour in the provinces, which opens at Hastings on January 9. All the principal towns in England, Scotland and Ireland will be visited, and over one hundred concerts will be given in the United Kingdom in the short period of two months.

Mr. Quinlan has arranged for the Sousa band to leave for South Africa on March 4. After visiting the principal towns in Cape Colony, the Orange River Colony and the Transvaal, the band will embark for Adelaide, arriving there on May 24 for the commencement of a three months' tour in Australasia. From Vancouver they will be handled by the American office for a transatlantic tour back to New York.

The magnitude of Mr. Quinlan's undertaking will be readily appreciated when it is known that the band consists of sixty first class instrumentalists, and is accompanied by three celebrated artists, who will appear at each concert.

John Philip Sousa will select a different program for each concert from his celebrated repertory, including his new orchestral suite, which has proved a great success in America.

The following is also of interest to our home and foreign readers:

THOMAS QUINLAN'S TOUR OF THE THOMAS BEECHAM OPERA COMPANY, 1911.

January 2—Swansea, Grand Theater.
January 9—Fulham, Grand Theater.
January 16—Bournemouth, Theater Royal.
January 23—Dublin, Gaiety Theater.
January 30—Southampton, Grand Theater.
February 6—Leicester, Opera House.
February 13—Wolverhampton, Grand Theater.
February 20—Hull, Grand Theater.
February 27—Manchester, Prince's Theater.
March 6—Sheffield, Lyceum Theater.
March 13—Bristol, Prince's Theater.
March 20—Cardiff, New Theater.
March 27—Plymouth, Theater Royal.
April 3—Portsmouth, Theater Royal.

Klibanski Visits Dayton.

The following appeared in the Dayton, Ohio, Journal of October 20:

A famous singing teacher was a visitor in Dayton last Sunday in the person of Sergei Klibanski, who has come to America from Berlin, where he has for ten years been a teacher of voice at the Stern Conservatory. He stopped off in Dayton en route to Cincinnati for a visit with Mr. and Mrs. Arthur Leroy Tebb, whom he knew well in Europe during their residence in Berlin. Mr. Tebb studied for a time with Klibanski, and they are very warm friends. On Sunday afternoon Mr. Klibanski sang for a number of people who called informally at the Tebb home, and his singing afforded a rare treat. It is not often one hears a baritone voice of such soft velvet quality as is his, and he sings with a warmth of temperament that is heart compelling. Mr. Klibanski is a charming fellow personally and is already very enthusiastic over America. He will spend this winter in New York, where he already has a large class of pupils.

Musician (after much pressing)—Well, all right, since you insist; what shall I play?

Host—Anything you like; it's only to annoy our neighbors.—Rire.

GRAND OPERA IN BOSTON.

BOSTON OPERA HOUSE.

"La Tosca," November 21.

Puccini's "Tosca," with Renaud as Scarpia and Constantino as Mario Cavaradossi, was repeated Monday evening with the same cast as at the previous performance. As a characterization Mr. Renaud's impersonation of Scarpia is well known. It were folly to endeavor to explain Mr. Renaud's methods, since they are his own, and, unlike those of any one else, they stand alone. Mr. Constantino again gave an example of exquisite vocal art in his singing of Cavaradossi and a histrionic characterization that is constantly growing in finesse. Time was when, content with vocal eloquence alone, we looked for nothing further from the eminent singers of the day, but Mr. Constantino must soon prove the exception to this general rule, since his undeniable dramatic development must ultimately bring him to the front as one of the most brilliant singing actors of the day.

"Otello," November 23.

Verdi's "Otello" was again given a hearing on Wednesday night, with Baklanoff in the role of Iago and Madame Mauborg as Emilia, otherwise the cast remained as before. As this was Mr. Baklanoff's first performance of the difficult role on any stage he deserves the highest praise only for the splendid vocal and histrionic mastery he has thus far achieved. With a more finished conception, however, the subtlety and craftiness of Shakespeare's Iago will undoubtedly receive greater prominence. Madame Alda gave again the sweet womanly impersonation of Desdemona, and the performance was witnessed by a full house, which testified its delighted and enthusiastic approval by frequent bursts of applause.

"La Gioconda," November 25.

A gala performance of "Gioconda," with Madame Nordica in the title role, Constantino as Enzo, and the following cast, brought a large audience and much enthusiasm for the first appearance this season of America's most noted prima donna:

La Gioconda Lillian Nordica
Laura Maria Claessens
La Cieca Celine Bonheur
Enzo Florencio Constantino
Barnaba Carlo Galeffi
Alvise Mr. Perini

It may be said at the outset that the enthusiasm, the profusion of flowers, the cries of brava were all well merited by Madame Nordica, who, as the central figure, was heard to glorious advantage in a part she has long since made so entirely her own. Aside from the statuesque beauty of her appearance and the dramatic fervor of her action, Madame Nordica sang as a great ripened artist in the zenith of her powers should sing. Her mezza voce was impeccable and far reaching, her climaxes cleaved the orchestral and solo ensemble like a lovely well rounded clarion call, and every nuance, though free and spontaneous, was given at the behest of an all dominating intellectuality which left nothing to chance, since all had its place in the well modeled scheme of her conception as a whole. Mr. Constantino ably seconded this great tour de force, and sang with his accustomed vocal beauty and finish. Madame Bonheur, who made her first appearance in this country, possesses a contralto voice of ample volume, but, owing to the nervousness incidental to a first appearance, she did not do herself justice. Mr. Galeffi was a most vociferous Barnaba, and Madame Claessens made a striking appearance as Laura. Mr. Conti conducted with skill and discretion, and was called out to acknowledge the plaudits of the audience, in company with the singer, while the beautiful settings, the lovely ballet and the excellent singing of the chorus all aided in the artistic enjoyment of an unusual performance of opera.

"Il Trovatore," November 26 (Matinee).

A sumptuous scenic setting, a spirited multi-colored orchestral portrayal and a splendid choral ensemble lent unusual distinction to the first performance this season of Verdi's opera, to which came the following cast, with Mr. Conti conducting:

Mauricio Mr. Slezak
The Count de Luna Mr. Galeffi
Ferrando Mr. Perini
Ruiz Mr. Giacomo
Leonora Madame Villani
Ines Miss Fisher
Azucena Madame Claessens

Madame Villani sang here for the first time and created a favorable impression with her light clear soprano voice and commendable stage routine. Madame Claessens was not the authoritative poignantly dramatic figure the role of Azucena demands, even though she was more effective in the prison scene and in the third act than during the earlier portions of her portrayal. But this role needs a

great singer, a still greater actress and the one person who combines both in this part, will find a demand for her services the world over, since the tremendous vitality of Verdi's score will always maintain a place for the opera in the repertory of every opera house. Mr. Galeffi possesses the material to make a splendid singer. It is therefore, all the more to be regretted that he does not use his really beautiful voice in a way to bring better results. Occasionally one gets glimpses of tones well placed, clear, clean and true, but for the major part he has no control over his voice, and displays a pernicious tremolo, which is only aggravated by the explosive force with which he effects his climaxes. As a model of pure bel canto, Mr. Constantino's methods of voice production might be studied with great advantage by many singers.

"Faust," November 26 (Evening).

A repetition of "Faust" at popular prices with Madame Alda as Marguerite, Mr. Lassalle in the title role, Mr. Sibirakoff as Mephistopheles and Mr. Baklanoff as Valentine, again brought an almost ideal performance of the principals, ably emphasized by Mr. Caplet in the conductors' seat. Madame Alda succeeded in making Marguerite a young and innocent girl, pleased as a child with the untoward attentions she received and giving way ultimately, since that was only the inevitable outcome of the unequal struggle. Her singing of the "Jewel Song," to which she added a pretty by-play of action, and the "Spinning Song," lent vocal distinction to her performance. Mr. Lassalle, who essayed Faust here for the first time, is constantly growing in public favor and bids fair to become one of the valued members of the Boston Opera Company. Mr. Sibirakoff again gave an impersonation of Mephistopheles in which vocal beauty and sheer dominating force combined to make him in reality as he is in the story the distinctively great figure on the stage. His singing of the "Golden Call" air and the weirdly mocking serenade with its closing strain of raucous laughter will never be forgotten when once heard, while the effect he creates in the church scene when his immense voice peals out like a grand organ with its awful denunciation of Marguerite, may only be described as thrilling. Mr. Baklanoff combined vocal beauty and dramatic forcefulness in his impersonation of Valentine, a role which suits his straightforward, manly style of singing to perfection. The audience, though small (more is the pity), made up in enthusiasm what it lacked in numbers and recalled the principals many times during the evening.

GERTRUDE F. COWEN.

ERNEST HUTCHESON'S SECOND RECITAL.

Ernest Hutcheson, fresh from the triumphs earned at his first recital in New York not long ago, returned to this city and made his second solo appearance in Mendelssohn Hall on Monday afternoon, November 28, in the attached program:

Sonata in B flat minor Chopin
Nocturne in C sharp minor Chopin
Ballade in G minor Chopin
Evening Song Howard Brockway
Prelude to Die Meistersinger Wagner
(Literally transcribed by Ernest Hutcheson.)

Tambourin Rameau
Minuet in E flat Beethoven
Momen Musical Schubert
Etude de Concert in F minor Liszt
Nachtfalter Walz Strauss-Tausig

Although Mr. Hutcheson built his concert scheme so as to follow out the accepted idea of climax as regards pianistic style, the real clou of the afternoon was the Chopin sonata, which the player delivered in flawless manner, bringing out all the full dramatic life of the composition, with its alternating and exalted moments of passionate abandon and poetical ecstasy. The first movement—one of the most difficult in all the piano literature—was a technical tour de force, but its rhythmical and harmonic complexity held no terrors for the performer and he laid clear its content and structure with unerring analytical instinct. Even in the stress of utmost emotional expression, Mr. Hutcheson never loses control over his cerebral centres of activity and his perfect intellectual mastery lends everything he does an authority and convincing sincerity which are not always found at the recitals of other celebrated pianists. The funeral march was delivered with real sentiment, not sentimentality, and on that account made its correct impression of deep pathos and spiritual resignation. In the scherzo, Mr. Hutcheson loosed the dogs of technic, as it were, and roused the spirit of his listeners with the grim, demoniacal humor which he injected into the aggressive episodes at the opening and close of the movement. The middle portion was "sung" with all possible tenderness and charm of tone. A weird, mystic, ghostly whisper was the unisono finale of the sonata, and left the intended impression of dread uncertainty and despair. Altogether, Mr. Hutcheson never has

vouchsafed us more imaginative or more imposing piano-playing than he accomplished in the Chopin sonata last Monday afternoon, and his hearers gave testimony to the same effect by showering the number with reverberating and sustained applause.

The C sharp minor nocturne had the moving atmosphere of regret and melancholy, and in the imperishably vital G minor ballade, Mr. Hutcheson made the piano tell a heroic story that held his hearers spellbound from the introduction to the very last hurdling passage in characteristic and contrary octaves. Brockway's melodious "Evening Song" was played with lovely touch and fastidious exposition of its harmonic beauties.

As an arranger for the piano of excerpts from the Wagner operas Mr. Hutcheson has won especial fame, and the "Meisteringer" translation is fully as effective, playable and realistic as his earlier "Ride of the Valkyries." With massive handfuls of chords, rare skill in publishing the inner voices and remarkably resourceful use of the pedal, Mr. Hutcheson succeeded in giving a truly orchestral picture of the familiar prelude, and roused his listeners to noisy enthusiasm.

Of the final group on the program, the Liszt etude and the Strauss-Tausig numbers received the warmest reception, as was to be expected owing to their technical brilliancy and the tremendous virtuosity with which they were delivered. The recital ended in a veritable blaze of glory, and Mr. Hutcheson had to bow several dozen times and then accede nolens volens to the insistent clamor for encores. New York never has accorded a pianist more real or lasting favor than Mr. Hutcheson enjoys perennially in this town.

MacDowell Club Musicales.

The Bruchhausen Trio and Josephine McCulloh, the dramatic soprano, united in the program at the MacDowell Club musicale Monday afternoon of this week at the rooms of the society in the Metropolitan Opera House Building. The Bruchhausens played the Arensky trio in D minor. All their work was marked by a sincerity and poise which is so lacking in performances of the modern works. Mr. Bruchhausen has lent his name to a very interesting organization, and showed, both in the Arensky trio and later in the Hungarian rhapsody, which he played with Mr. Ebann, that he is numbered among the few good pianists and excellent accompanists. Mr. Doenges played the delicate themes throughout the work with delightful feeling, and Mr. Ebann made his cello take the serious mood of the lighter vein with becoming skill.

It is full of lovely themes and it was lovingly presented. Mr. Ebann's playing of the Hungarian rhapsody for violoncello by Popper (which has two very direct quotations from Hungary and Liszt) was captivating. This sort of composition gives opportunity, and Mr. Ebann happily seized it.

Miss McCulloh sang most expressively some well chosen songs by Grieg, Weingartner, Hugo Kaun, Rachmaninoff, Massenet, Quilter and Mrs. Brach. These songs covered a wide range, and Miss McCulloh was more than equal to them all. She fascinated the audience by her dramatic force and her method throughout gave to her singing the ease of attack that is so delightful to an audience.

Alda Has Triumph as Mimi in Montreal.

(By Telegraph.)

MONTREAL, Can., November 25, 1910.

To the Musical Courier:

Frances Alda scored a positive triumph as Mimi in the performance of "La Boheme" with the Montreal Opera Company. Her impersonation of the frail heroine was unique. Alda will appear again Thursday evening of this week as Manon.

Enrico Polo, a professor of the violin at the Parma Conservatorium, has recently discovered four hitherto unknown quartets by Boccherini, which form his op. 6. They are, it appears, charming. Signor Polo is preparing an edition of these quartets.—London Musical News.

Walter L. Bogert has been engaged to give a lecture-recital on "Haensel and Gretel" December 14, for the Wednesday Afternoon Musical Club of Bridgeport, Conn. This is Mr. Bogert's second engagement with this club.



ERNEST HUTCHESON.

Florencio Constantino at the Metropolitan.

Great Tenor, Idol of Boston Opera Goers, Makes His First Appearance in New York This Season as the Duke in "Rigoletto"—Receives an Ovation—His Beautiful Singing Creates Enthusiasm—Will Sing Other Roles from His Varied Repertory.

Once again the great Metropolitan Opera House was crowded on a Thanksgiving night. The return of Madame Melba to the scene of her former triumphs and the first appearance of Florencio Constantino at the Metropolitan Opera House served as a magnet, or a double magnet, as it were, to fill the huge auditorium to overflowing. There were many staupees and every seat was occupied. The opera was Verdi's "Rigoletto" with Constantino as the Duke. This tenor is one of the greatest among singers of the day and in Boston, where the musical folk are not given to being over demonstrative, the wildest enthusiasm has been showered upon the singer. He has a rarely beautiful voice and its calibre is of the kind which enables him to sing with equal beauty of voice and expression a remarkable list of roles. Constantino is one of the very few tenors of the day who sings in the florid operas of Donizetti and Bellini and it is, of course, well established by this time that he has added the parts of the most modern operas to his repertory. He is gratefully recalled by the patrons of the Manhattan Opera House where he alternated in lyric and dramatic parts as the occasions demanded.

But Constantino is something more than a great tenor; his art must be considered as a whole, and when this is done, account must be taken of his ability as an actor. A man of culture and liberal education, he brings to his characterizations the intelligence and subtlety that lifts many a conventional role up to a higher standard. Accomplished likewise as a linguist, Constantino sings French as well as he does Italian. Last Thursday night the tenor sang the familiar music in Verdi's opera with such consummate art that many forgot that the opera was first sung over fifty years ago. The airs for the tenor and his singing in the concerted parts revealed the charm of a voice that is now in its golden prime. Constantino's skill on the dramatic side created the illusion that is so satisfying to those who go to operatic performances for something more than entertainment. He portrayed the nobleman of many loves with ripened art that was fascinating in spite of its unlovely side. The tenor had to respond to numerous recalls. To many in that immense audience he was received as an old friend, and before the evening was half over this enthusiasm became universal.

The following opinions are culled from the New York dailies:

Mr. Constantino appeared also to advantage at the Metropolitan, and his excellent singing was heard with real pleasure.—New York Sun.

His brilliant and incisive tenor rang resonantly and called forth many signs of approval.—New York Times.

The Duke was Mr. Constantino, also pleasantly remembered from the Manhattan. Mr. Constantino sang well.—New York Tribune.

Mr. Constantino as the Duke was in good voice and he let his

high notes ring to his heart's content and to his hearers' delight.—New York Herald.

Constantino as the Duke sang his first song with great spirit . . . but the "Donna e Mobile" was fluent and finished and his impersonation altogether commendable. I liked him; indeed, better than at the Manhattan.—New York World.

. . . But on the other hand he had charm and sweetness. He suggested—not in his appearance, but in his singing—the character of the lover. He had sentiment and lightness and expression.—New York American.

Mr. Constantino sang his aria in the third act beautifully and sustained his part in the quartet with great effect.—New York Staats-Zeitung.

Mr. Constantino again earned the admiration of lovers of song by his beautiful voice and, in general, by his use of it. His voice is a manly one, absolutely true to pitch.—New York Evening Post.

Another newcomer was Florencio Constantino, loaned by the Boston Opera Company, who sang the part of the Duke. He is a tenor with a voice of lovely quality, which he controls with great art. The famous "Donna e mobile" aria he sang exquisitely.—Evening World.

Another newcomer on the stage of the Metropolitan was the tenor, Florencio Constantino. Like Madame Melba and Maurice Renaud, he has been heard in this opera at the Manhattan. His performance of the Duke is a pleasing one and he sang and acted with spirit.—Evening Telegram.

Lecture by Mrs. C. M. Fox.

An interesting program was given at the National Arts Club, November 23 before a large and representative gathering. Mrs. C. Mulligan was listened to with the keenest interest. Her playing of a set of ancient Irish war marches was particularly masterly. The vocal numbers were rendered by Marcus Brooke, who sang with feeling. Mrs. Fox lectures before the Barnard Club December 3 on "The Last of the Irish Minstrels."

The program given before the National Arts Club was as follows: "The Goll Traighe" (Lamentation of Deirdre), "Suan Traighe" (slumber music), "Gean Traighe" (laughing music), Mrs. Fox. Songs of the country folk: "Moorlough Mary," "Kelly's Cat," "My Love, Nell," "Singing Bird," "Red Haired Girl," "Pastheen Fionn," "Men of Connaught," "Foggy Dew," "Farewell, My Gentle Harp," Mr. Brooke. Selection of airs: "Conosgar Fawar," "An Colleen Donn," "Banks of the Suir," Mrs. Fox. Fairy music: "Short Cut to the Roses," "Gates of Dreamland," Mr. Brooke. Series of dance tunes: Kerry Jig, Donegal Reel, Cong. Reel, Slip Jig, Mrs. Fox. Ancient Irish marches (from the Bunting MSS.): "The O'Byrne March," "King of Leix's March," "O'Neill's Cavalcade," "O'Donnell's March."

BUFFALO MUSICAL EVENTS.

BUFFALO, N. Y., November 25, 1910.

To commemorate the 100th of the series of free organ recitals in Convention Hall, Simon Fleischmann, with fine discrimination, engaged the eminent master organ virtuoso, Clarence Eddy, for last Sunday's recital. The immense audience thoroughly appreciated the fine program. Mr. Eddy's idea of the fitness of things was illustrated by his glorious interpretation of his own prelude and fugue on the hymn-tune, "Old Hundred." Three fine selections, dedicated to Mr. Eddy, all new, were "Exaltation" (Adolph M. Foeresberg), nocturne, benediction nuptiale (J. Frank Frysinger), and variations de concert (Joseph Bonnet). Three especial numbers enjoyed by the writer were "Sœur Monique" (Francois Couperin), toccata in F major (new) (T. J. Crawford), and scherzo (I. M. Widor). A brilliant festival march (new) (William Faulkes), dedicated to Clarence Eddy, was the final number. Mr. Eddy is on his way West to fill engagements, and this will be his fifteenth trip to California. The vocalist for this recital was the charming young contralto, Mrs. Walter J. Willis, of Lockport, N. Y. (a Fellows' pupil). Mrs. Willis has a wide range, her voice is rich in quality and her breath control and ease of manner add to the pleasure of the listener. Bertram S. Forbes, organist, of the Central Presbyterian Church, played the organ accompaniments sympathetically.

On Monday evening, October 21, Rider-Kelsey gave a delightful song recital in Twentieth Century Hall. The audience was enthusiastic and Madame Kelsey was most gracious in responding to encores. The vocal numbers covered a broad list of subjects. Corinne Rider-Kelsey's art is so perfect that it is a joy to hear her exquisite interpretations. The accompanist, Mary Willing Meagley, was excellent.

On the same evening the Buffalo Saengerbund gave a fine program in Convention Hall. There were choruses for male voices, also for the women and in many selections for united forces. Mabel Sharp-Herdieu, a Chicago soprano, created a fine impression.

Madame Sembrich, assisted by Frank La Forge (pianist), gave a song recital on Tuesday evening in Convention Hall. Mr. La Forge played three Chopin preludes and nocturne in G major and responded with brilliant encores.

Thanksgiving Day was lovely. Clean streets and bright sunshine sent crowds of music lovers to Convention Hall to hear Sousa and his band, matinee and evening. At the matinee families were in evidence. The children listened with rapt attention. Fine programs were given at each performance. Herbert Clark (cornetist), proved a favorite and received many recalls. Virginia Root (soprano), and Moline Zedeler (violinist), won merited recognition. Both are young and talented girls. Miss Zedeler is a pupil of Theodore Spiering, and her teacher may well feel proud of her. The great band gave a masterly interpretation of the symphonic poem, "Les Preludes" (Liszt). Sousa's new composition, "The Dwellers in the Western World," was a wonderful character study. Mrs. Sousa and one of her daughters, both charming women, had taken the trip to Buffalo to accompany Mr. Sousa home, but all of his admirers here unite in wishing him "bon voyage."

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SCHARWENKA WITH THE PHILHARMONIC.

Xaver Scharwenka, as soloist in his fourth piano concerto, F minor, was the attraction which drew a large audience to the Philharmonic concert in Carnegie Hall last Sunday afternoon, November 27. New piano concertos of worth are all too rare nowadays, but a composition in that form by Xaver Scharwenka promised much, for in his B flat minor concerto—the one which achieved the distinction of being praised enthusiastically by Liszt—Scharwenka had accomplished the difficult task of adding a standard work to the very restricted repertory of compositions for piano with orchestra.

In his latest opus, the gifted Scharwenka proves that he possesses all his old time melodic flow, fluent elegance in construction and refined and finished musicianship. From the dramatic opening measures of the F minor concerto to the very brilliant episode which closes the piece, the interest is sustained throughout all three movements by means of constant musical appeal, in melody, rhythm and dramatic development and upbuilding of the tuneful material. Always Scharwenka reveals the hand of a master, one who knows the capabilities of the orchestra and the limitations of the piano. No incidents are spun out to undue lengths, no extraneous aids in the way of merely decorative ornamentation are dragged in to help the composer over spots where he preferred to adhere purely to formal exposition, and at no time does he require the instrument to outrage its natural functions and to forsake its idiom or natural "Klaviersatz" in order to enter the domain of the symphonic poem or the symphony with piano obligato.

Very grandiose is the opening allegro patetico with its two effectively contrasted main themes and the discerning listener is struck at once with the thorough manner in which they are molded and patterned into a logical and cohesive musical narrative. A member of the Liszt-Henselt-Chopin concerto family the Scharwenka in F minor might aptly be termed, but not in the way of disparagement. The work retains some of the manner of expression found in those earlier excellent models, but moves in a much more modern atmosphere so far as its rhythmic freedom and its use of orchestral possibilities are concerned.

The intermezzo, with its slow stepping dance suggestion and its simple theme set in orchestration of the daintiest kind, made the biggest popular hit of the three parts, and could have been repeated, had the composer consented to break the continuity of his work for such a repetition. The movement abounds in charming passage work, weaving itself about the melodies in graceful and appropriate association.

"Lento mesto" defines well the character of the music with which the concluding portion opens, and for many measures the composition moves in a mood truly heroic and even epic. It is writing of an exalted kind, and gives a far deeper insight into the mature Scharwenka than any of his former works afford. Gradually the tragic somberness gives way to more hopeful strains, and as the finale approaches, a merry, whirling, festive medley of tone and color leads to a close of truly Dionysian and bewildering brilliancy.

Needless to state, veritable thunders of applause greeted the finish of the performance, and represented a trib-

ute not only to the composer, but also to the pianist. He refused an encore, but would have been justified in playing three or four to appease the demonstrations of his admirers.

As a pianist, Scharwenka has improved immeasurably over his performances of earlier years and now possesses a poise, an ease of technic, a rotundity and charm of tone production which his playing—musical as it always was—lacked during his former tours in this country. Like Busoni, Scharwenka decided comparatively late in life



XAVIER SCHARWENKA.

that his pianism was based on incorrect technical principles, and proceeded to reform it along strictly autodidactic lines. The result in both cases was epoch making.

Scharwenka's recitals should prove to be an unalloyed pleasure this winter for lovers of the piano, as his eminence as a composer gives him an outlook over the musical horizon not enjoyed by those players whose experience has been confined only to the keyboard and to the memorizing of its literature.

Preceding the Scharwenka concerto came a very dashing and picturesque performance of Rimsky-Korsakov's "Scheherazade," led by Gustav Mahler in his customary intense and convincing style. Theodore Spiering played the violin solos so strikingly well that the conductor made him rise and share in the acknowledgment of the warm plaudits. Chabrier's ever welcome "Espana" wound up an exceptionally fine and stimulating program. The B-L-

win concert grand piano which Scharwenka used was an instrument of the finest musical type and adapted to public performances because of its extraordinary tonal beauty.

Kathleen Parlow Arrives in New York.

Kathleen Parlow, the distinguished young Canadian violinist, who is to make her New York debut at the Russian Symphony Concert in Carnegie Hall Thursday night, arrived in New York Monday of this week on the steamer Kaiserin Augusta Victoria. Miss Parlow had a delightful trip across the Atlantic. She did some practising, but made a point of resting after her series of concerts abroad. Miss Parlow is only twenty years old and very beautiful. To a representative of THE MUSICAL COURIER Miss Parlow said that entering the port of New York is as difficult as arriving in Russia, but she added, cheerily, that the "customs officers had treated her well."

Miss Parlow referred with pleasure to some of her appearances abroad. She played for the most enthusiastic audiences in Norway, many of the people traveling all day in the most primitive fashion to attend her concerts. She has played in the principal cities of Europe and her book of press notices are highly eulogistic. The young artist was accompanied to this country by her mother, her companion in all her travels.

Miss Parlow has studied in Russia with Auer, and she is personally acquainted with Russian composers whose works have become popular in this country. The young violinist owns a rare Guarnerius violin, which it is reported belonged to Viotti. The instrument was a present and has become a part of her.

Kathleen Parlow was born in Calgary, Alberta. She began the study of the violin at the age of five and six months later played for the Canadian Press Club on the Pacific Coast. But her training from first to last has been sound, and to-day the musical world able to pass judgment declares her to be one of the remarkable players of her sex. She will play the Tchaikowsky concerto at the concert Thursday night.

Miss Parlow will leave New York Friday for Canada, where she is to fill a series of engagements. She hopes to return to the United States in January for some recitals, but other bookings will take her back to Canadian cities in February and March.

Miss Parlow is under the management of Antonia Sawyer by special arrangement with Daniel Mayer, of London.

Riheldaffer with Pittsburgh Symphony.

Grace Hall-Riheldaffer will sing with the Pittsburgh Symphony Orchestra in several engagements in Ohio during the week of December 4, including a concert at Ohio Northern University at Ada. This will be Mrs. Riheldaffer's fourth engagement at the university. December 16 she will sing in a performance of "The Messiah" in Washington, D. C. January 3, she will give her lecture-recital of "Oriental Music" before the Tuesday Musical Club of Pittsburgh, this being one of the two lectures of the club year. The other will be delivered by C. Ashton-Jonson of London. Next June, Mrs. Riheldaffer will make a short Western tour, giving recitals in twenty-one cities and towns.

Desire Paque's second symphony scored a flattering success in Brenei recently, together with Max Marschall's "Serenade."

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De Macchi's Successful Opera Season in London.

The success of the National Opera Company, Clemente De Macchi, president and musical director, is now an established fact. Each season Mr. de Macchi takes to Europe those American singers who wish to appear in grand opera abroad. The headquarters of the company are at 1425 Broadway, New York.

Following are some interesting press opinions of the recent London season:

For lovers of Italian opera Clemente de Macchi, an Italian teacher of singing, resident in New York, has organized a season at the Kingsway Theater, for which purpose he has acquired a month's lease of the house commencing yesterday. He has already successfully carried through four similar seasons in Turin and at the Nazionale Theater, Rome, and has been instrumental in bringing to notice several unknown artists who justified the confidence he placed in them. Mr. de Macchi appears, by the way, in the dual role of conductor and stage manager. His intention is to rely upon the attractive qualities of works, such as "Il Barbiere" and "Don Pasquale," suitable for a comparatively small house. Such a work as "Il Barbiere" called, of course, for careful rehearsal and a rendering charged with the right spirit. The former requisite Mr. de Macchi had evidently supplied, for the performance knew no halting moment. All possible stress was laid by the artists concerned upon the traditional humors and "business" of the work, and once more the old work, carried through with just the requisite light touch, excited frequent and hearty applause. As we have said, the performance ran a vivacious course, and Mr. de Macchi, who conducted from memory, and had his instrumental force well under control, is to be congratulated upon the success which attended his efforts and those of the talented artists whose services he had retained.—Daily Telegraph, September 2, 1910.

The experiment of Signor de Macchi, who has brought over a company of Italian artists to play light opera at the Kingsway Theater, demands respect by reason of its boldness and of the thoroughness with which it is being carried out. There were no half measures in the performance of "Il Barbiere" with which the season opened last night, and no halfheartedness marred its consistency. For energy and the quality which, regardless of grammar,

many people call "vim" it has had few equals in recent memory.—Star, September 2, 1910.

Last night at the Kingsway Theater an excellent Italian company embarked upon a season of a month, during which it will revive some of those delightful old Italian opera bouffe which are in such sad danger of being forgotten. The opera chosen for the opening night was, very fittingly, an old friend—Rossini's ever fresh and delightful "Barber of Seville." The Kingsway is just the house for a work of this type; on a vast stage like that of Covent Garden the action inevitably lacks briskness, and half the fun and the gaiety of the play are lost. Full value was, however, given to them last night, and a merrier performance it has rarely been our good fortune to see. The company evidently numbers among its members many most capable artists. Signor de Macchi conducted a performance which was entirely successful in catching the spirit of Rossini's merry opera.—Birmingham Daily Post, September 3, 1910.

Signor de Macchi is much to be congratulated on his enterprise in inaugurating a season of Italian light opera in London.

Last night the Kingsway Theater opened the series with "The Barber of Seville" and the performance was in every way admirable. Excellent singing, dramatic talent, tasteful and historically correct costumes, all went to make up a delightful evening.

For Signor de Macchi has collected a first rate cast. Indeed, it is difficult to assign to any one member the premiere honors of the evening.—Daily Mail, September 2, 1910.

A season of opera in Italian began last night at the Kingsway Theater. The work chosen for the occasion was Rossini's "Il Barbiere di Siviglia," and the choice, in view of the size of the theater, proved extremely wise. It also proved an excellent means for the display of the powers of the members of the company, the majority of whom are unfamiliar to this country. They are, however, artists well acquainted with their business, and the whole performance last night was noteworthy for the grasp of the spirit of the piece and for its sound value as a representation of opera. So satisfactory a company of Italian artists, in fact, has not been seen in this country for some long time. One and all have good voices and all act with intelligence and point.—Morning Post, September 2, 1910.

RICARDO AND SCHARWENKA AT LIEDERKRANZ.

For its first concert of this season, the New York Liederkranz had the assistance of two great solo artists, Gracia Ricardo, the dramatic soprano just back in New York from a Southern tour, and Xaver Scharwenka, the world famous pianist and composer. The handsome concert auditorium of the clubhouse on East Fifty-eighth street near Park avenue was crowded and many enjoyed the fine program from the adjoining corridors. Members of the New York Philharmonic Society united in the performance of the prelude to Scharwenka's opera, "Mataswintha," and then the composer appeared to play with the orchestra two movements from his concerto in B minor. Arthur Claassen was the conductor. This music was splendidly given and Scharwenka himself revealed added growth as a performer. His tone is as mellow as a silver bell and he makes his climaxes without undue exertion. The second movement of the concerto was played with rare delicacy. The delightful acoustics of the hall helped to bring out the effects, and joy reigned when the composer finished his excerpts. All piano pounders ought to hear Scharwenka and learn how effects are made without attempting to split the strings of the instrument. More musical piano playing has not been heard in New York. The repose, too, of the artist and his manly unaffected manner did more to arouse the ovations which he received. Later in the program Scharwenka played his own transcription of a Schubert impromptu ("L'Hongroise") and the long and difficult Liszt study, "Ricordanza." As an encore, Scharwenka played the Chopin waltz in A flat.

Madame Ricardo sang with the orchestra the moving aria "Ritorno Vincitor," from "Aida," and her magnificent voice and finished art were heard at their best. This soprano is one from whom young singers may get some valuable lessons. Her breath control is a beautiful illustration of what can be done by a singer who thinks as well as feels. It was such a pleasure to hear her and an equal pleasure to watch her, for as she stands and sings she represents dignity and style personified. Accompanied at the piano, Madame Ricardo sang again, this time two lieder from her big repertory. "Clarchen's Lied," by Schubert, showed that she can sing lighter numbers with charm, as she does the bigger compositions with telling dramatic power. After the Schubert song Madame Ricardo sang "Von Ewigem Liebe," by Brahms, and she sang it as few American born singers could. This is one of the songs Madame Ricardo coached with the composer in her student days in Germany, and whenever serious music lovers who know Madame Ricardo are to attend her concerts she is requested to sing this impassioned and beautiful song. Madame Ricardo had several enthusiastic recalls and she received a huge bouquet of chrysanthemums, while the club presented a laurel wreath to Scharwenka.

The male chorus of the club sang "Kreuzritter's Heimkunft," by Wilhelm Kienzl; "Die letzte Nachtwache," by Julius Wengert; "Ritornelle," by Schumann, and a

Schwabian folks lied, arranged by Silcher. The Wengert song is dedicated to the club, and that perhaps is the reason it was sung. Both this song and the first one belong to the collection of commonplace choral writing which abounds by the ton and ton in the Fatherland. One would not give one of the folk songs for a thousand of these modern "pieces." The women's chorus sang extremely well two songs by Elgar, "Fly, Birdling, Fly" and "The Snow." These songs were sung in German. The concert closed brilliantly with two parts of the "Peer Gynt" suite, by Grieg.

The usual social reunion followed the concert.

Carl Recital Program.

William C. Carl, assisted by Effie Stewart, soprano, and Christiaan Kriens, violinist, presented the appended program at his organ recital in the "Old First" Presbyterian Church, Monday evening, November 28:

Fantaisie sonate, op. 16 (new).....	Albert Holm
Maestoso pesante.	
Seur Monique (rondeau).....	Francois Couperin
Gavotte dans le Style Ancien.....	Ch. Neustedt
Edited by Mr. Carl.	
Fugue in E flat (St. Ann's).....	Bach
Recit. and aria from L'Enfant Prodigue (Prodigal Son),	Claude Debussy
Effie Stewart.	
Organ concerto in A major, op. 7.....	Handel
Overture—Allegro.	
Pastorale, op. 7, No. 9 (new).....	Joseph Bonnet
Fughetta de Concert (new, first time).....	Alexandre Guilmant
Violin—	
(a) Nocturne, op. 9, No. 2.....	Chopin
(b) Sons du Soir (from suite, In Holland).....	Kriens
Christiaan Kriens.	
Wedding Chimes (Carillon).....	Lucien G. Chaffin

The music will be reviewed next week. Tonight (Wednesday) Mr. Carl gives a recital at St. Paul's Lutheran Church, Jersey City Heights. Tuesday of next week, Mr. Carl dedicates a new four-manual organ at St. Luke's P. E. Church at 139th street and Convent avenue.

Sulli's Pupils' Recital at Studio.

Giorgio M. Sulli gave the first recital of the season in his handsome studio in the Metropolitan Opera House Building Tuesday evening, November 22. Seven of his most advanced pupils in the opera class were to have sung, but at the last moment three were unable to attend on account of severe colds. However, the audience was very enthusiastic and appreciated greatly Crystal Sackett, a young mezzo-contralto who possesses a melodious and powerful voice and who sang artistically an aria from "Trovatore," showing also a splendid dramatic temperament. Rose Stabel, in her rendition of the "Shadow Song" from "Dinorah" and the cavatina from "Elisir d'amore," in Italian, displayed her birdlike voice, perfectly trained in coloratura work. John Black, the possessor of

a sympathetic baritone voice, sang the "Toreador Song" from "Carmen" and he showed marked advancement. The audience was delighted with J. Ellsworth Sliker, a young basso of whom, in the near future, good reports will be heard. He sang an aria from "Ernani" and another from "Don Carlos," revealing one of the most agreeable voices, enhanced by his dramatic temperament. It is not an exaggeration to prophesy that he will follow closely in the steps of Reinald von Warlich, who is one of Maestro Sulli's most prominent pupils. A tribute must be paid to Maestro Sulli for the perfection of the English diction of his pupils.

Christine Miller with Pittsburgh Male Chorus.

At the first concert of the Pittsburgh Male Chorus on November 21, Christine Miller was the assisting soloist, and she scored a decided success. The Post said:

Miss Miller's work on this program was such that even those who had expected much from her had no cause to be disappointed. She proved that her development into a singer who is gaining enviable prominence has been attained through none but legitimate means. The result of this conscientious work is that today Miss Miller sings in a manner to command the admiration of all who appreciate that music is an art, the beauty of which should never be sacrificed in a desire to cater to the public. This singer, whom Pittsburgh claims as her own, showed the good taste to select only good songs, and she sang them admirably. Her voice is even throughout and of charming quality. Carl Bernthal accompanied Miss Miller at the piano, and performed his task in an artistic manner.

The Dispatch said:

Miss Miller has the last two years been literally snowed under with eulogy by metropolitan critics, and everybody in this city knows what a consummate and gifted singer she is. Were the writer to indulge in this now it would seem cheap. Suffice it to say that her group of Brahms lieder must have instantly won over the bitterest enemy to this genius. Clear, flexible, fresh were her tones, and her conception of the lovely songs left nothing to be desired. The audience gave her a rousing reception, and seemed loath to let her off with a single extra. Miss Miller analyzed the writer's new Japanese cycle, vitalizing it with such vigor, feeling and color that its premiere was most gratifying to the composer, and evidently satisfactory to the audience. Carl Bernthal played the cycle and the Brahms songs from memory. He was an integral part in the work and shared honors at the end of the cycle.

University School of Music.

The University Symphony Orchestra, under the direction of Samuel Pierson Lockwood, head of the violin and orchestral department of the University School of Music, Ann Arbor, Mich., made its first appearance for the year recently before a packed house, about 1,000 of Ann Arbor's select being in attendance. The orchestra, which has been under Mr. Lockwood's guidance for the past several years, has made great strides, and last night acquitted itself very creditably. This year many old players returned to college, and together with the usual wealth of material among the new students has made it easy to select the desired number of players, fifty being in the performance in question. The two soloists were both enthusiastically received. Henry James Dotterweich made a splendid impression. This was his first appearance since his return from Berlin, after a year's study under Lhevinne. His performance showed much temperament and power of execution. Ada Grace Johnson made a fine impression and the applause being enthusiastic she was forced to give an encore. The program was as follows:

Overture, "Joseph" (Mehul); Concerto No. 1, E flat (Liszt), Mr. Dotterweich and orchestra; Symphony, E flat (Mozart); Aria, "Ah! Fors e lui," from "Traviata" (Verdi), Miss Johnson and orchestra; three dances from "Nell Gwyn" (German), Country Dance, Pastoral Dance, Merry-makers' Dance.

"The Girl and the Kaiser."

Buchbinder and Jarno's operetta, "The Girl and the Kaiser," in Leonard Liebbling's American adaptation, opened at the Herald Square Theater last Tuesday evening and now is running at that house to sold out audiences. The work boasts the inestimable advantage of a score melodious from end to end, filled with delightful Viennese waltzes, polkas, and ländler, and Hungarian folk tunes and rhapsodical Czardas rhythms, interspersed with rousing choruses and imposing finales. In point of scenic outfitting nothing more sumptuous ever has been presented in New York by the managerial house of Shubert.

German Conservatory Pupils' Concert.

Nine numbers, consisting of piano, violin and vocal solos, made up the students' recital, November 22, of the New York German Conservatory of Music, now located at 306 Madison avenue (near Forty-second street). As usual, the hall was filled to the doors with people who came miles to hear good music presented in worthy fashion. The pianists were Annalea Hopf, Lillian Ross, Chester Escher, Lora Fox and Emily Green; the violinist, Clara Kleibe; the singers, Estelle Frerichs, Blanche Outwater and Ernestine Audi. Corinne Wolerstein was at the piano.

IDA REMAN, THE NOTED LIEDER SINGER.

It has not been given to all artists to make so meteoric an advance in their career as that by Ida Reman, the lieder singer of New York. Both Lilli Lehmann and Victor Maurel heard her sing and were so charmed by her talent that they advised her to go to Berlin and study for the operatic stage. Her inclination, however, was more for the concert platform, and after studying lieder in Berlin she made her debut in that city at the Beethovensaal two years ago. She immediately created a sensation, establishing for herself, at once, a position as one of the first lieder singers of the day. She also received the greatest praise from the Berlin press. From this success she has gone from triumph to triumph. Shortly after her Berlin concert she was selected by the director, Gabriel Fauré, of the Paris Conservatoire, to interpret his songs on the occasion of the first French concerts ever given in Berlin under the patronage of the French Ambassador. Later, Madame Reman had a command to sing before the Crown Princess of Germany, at Potsdam, being accompanied on that occasion by Mr. Fauré. After this she was persuaded to go to London for recitals in Bechstein Hall, where she had an immense success. The press and public were unanimous in their praise and her London concerts are now looked forward to by the musical world as one of the chief attractions of the London musical season.

After leaving London Madame Reman went to Paris in the early spring of this year at the invitation of the Duchess de Vendôme (Princess Henriette of Belgium) and of the Duchess d'Uzès, both of whom gave special soirées to introduce her to Parisian society. She also sang to the lady-in-waiting of Queen Margherita of Italy (the Princess Strongoli), who expressed herself as being perfectly enchanted; indeed she said that since Alice Barbi no singer had so pleased her, and added that she hoped to invite Madame Reman to sing in Rome this season.

Madame Reman's art appeals particularly to a cultured audience, her programs always being chosen with the same skill with which they are rendered. She is fortunate in having at her command English, French, German and Italian, and being able to speak those languages fluently, it is impossible to tell of which nationality she is, for her articulation in all four is equally perfect.

Following are several London press notices:

Her interpretation of Brahms' "Nicht mehr zu Dir zu gehen" was a model.—Morning Post

At the Bechstein Hall the same evening Ida Reman confirmed the good impression made by her artistic singing on the occasion of her first appearance here a short time ago. Varied though her program was, its demands were met with unfailing resource. Old French songs with harpsichord accompaniment, lieder by Brahms and Schumann, and a group by modern composers, made up a scheme that displayed to the full Madame Reman's interpretative ability.—Daily News.

Some delightful singing was heard last night at the Bechstein Hall when Ida Reman delighted her hearers once more by the great charm and refinement of her art. She has a beautiful voice and employs it with the greatest skill. In particular she has the knack of suggesting that she is deriving keen personal enjoyment from each song, and when a singer does this it goes far towards making her hearers enjoy it too. In other words, there is nothing per-

functory or professional about Madame Reman's singing, but everything is fresh and individual, so that, even if her voice and singing were less pleasing in themselves than they are, it would be a pleasure to listen to her.—Westminster Gazette.

The greatest charm of Madame Reman's singing is her spontaneity. It is not assumed nor allowed free play at the sacrifice



IDA REMAN,
The noted lieder singer.

of culture and finesse in vocal style, musical phrasing, and poetical interpretation. The singer has a sure grasp of the dominating mood in a song, her delivery is full of surprising and inspiring touches of humor and pathos, and she is at ease and intimate with the characteristic colors and accents of French, German, Italian and English. The spontaneity of an artist who forgets herself and her work, and embodies her art in a personal utter-

ance, is a rare and great quality. Last night in her second recital at the Bechstein Hall, Madame Reman was in excellent voice, and sang many beautiful songs and airs, to the delight of her audience, who clamored for repetitions again and again. Some lovable old French chansons were accompanied on the harpsichord.—Star.

It is not often that one hears such beautiful singing as was forthcoming last night at the Bechstein Hall. Temperament she has in abundance, and a great certainty of touch in hitting off exactly just the right mood to present the song performed in its most appealing light. One might describe the singing as being that for the true lover of music, and when such a tone is satisfied as well as the expert in the valuation of the performing art there is little more to be said. Madame Reman lives in Berlin, and having had a reputation there for her lieder singing for some time past, it seems strange that she has not visited us before. There can be no doubt of her success, and we should be glad to have another opportunity of hearing her. Last night she sang through a varied program, not the least attractive part of which were the old French songs.—Pall Mall Gazette.

In Bechstein Hall last night Ida Reman achieved a success even greater than before. Truly, she is a singer—that is, an interpreter of song—who, like the poet, is born, not made. Indeed, had the "made" part of her vocal equipment been on the same high level as that which the gods gave her at her birth (the temperament), then would Madame Reman have stood almost alone among contemporary lieder singers. To a remarkable clearness of diction in all languages Madame Reman adds a splendid vocal technique, and the sheer spontaneity of her singing is glorious in its independence; while the quality of the voice itself is charming in its clarity, roundness and fullness. Moreover, there was a strong sense of humor exhibited in the performance of Mozart's "Warnung," Martini's delicious "L'amour est un enfant trompeur" (sung for all the world as if the singer believed it!), and in "Margoton." But it is idle to go categorically through the wholly admirable scheme of English, German, Italian and French songs. Into the heart of all Madame Reman plucked, and in no single case did she fail to produce a pearl.—Daily Telegraph.

Ida Reman's second recital was no less successful than the first. Not only was the singer's choice of songs excellent in itself, but she caught the character of every song in a way which showed unusual artistic perception. The beautiful melody "C'est mon ami," attributed to Marie Antoinette, and Martini's "L'amour est un enfant trompeur," were exquisitely sung, and a piquant little song of the fifteenth century, "Margoton va à l'eau," was given with plenty of point yet without the exaggeration which might so easily spoil it.—Times.

Volpe Symphony Program.

Edgar Stillman-Kelley's overture to "Macbeth," which Arnold Volpe produced for the first time during the past summer at the municipal concerts in Central Park, will be played next Sunday afternoon, December 4, at the first of four concerts by the Volpe Symphony Society in Carnegie Hall. Mr. Kelley was recently honored by Western College, of Oxford, Ohio, when a "composer's fellowship" was conferred upon him. The incidental music to "Macbeth" was written by Mr. Kelley some years ago, but the overture is one of his latest compositions. The soloist at the concert Sunday will be Henrietta Michelson, the young pianist, who created a highly favorable impression at her former concert appearances in New York. Miss Michelson will play with the orchestra the Mozart concerto in D minor. The remainder of the program includes Beethoven's overture, "King Stephen"; the Dvorak symphony, "From the New World," and the Grieg suite, "Sigurd Josalfar."

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BOSTON, MASS., November 26, 1910.

When Signor Florencio Constantino left Boston for Buenos Aires at the close of his long, strenuous season he knew, of course, just what engagements there were to fill, but he did not half realize the series of triumphs that were in store for him among his South American compatriots when once he landed there. Beginning with his appearances in Buenos Aires, which were made the center of the brilliant centennial celebration then going on, he appeared in "Aida," "Rigoletto," "Mephistopheles," "Faust" and "Bohème," scoring such a tremendous success that he received the royal command to appear at a concert given specially for Princess Elizabeth of Spain, who was the guest of honor during the celebration. With the termination of his Buenos Aires season he went on to Rosario, Argentina, where he gave four performances, meeting with overwhelming success, particularly since a great tenor of Mr. Constantino's attainments is seldom, if ever, heard among the music loving peoples of those remote districts. From there he went to Rio Janeiro, where he had the unique distinction of singing at nineteen performances when originally engaged for eight only. This was made possible through the special governmental subsidy given the intendant of the theater, for the purpose of securing the best available talent for the operatic performances to be given during the centennial celebration, and with the added proviso that Mr. Constantino be secured for as many performances as his time limit would permit, and at his own price. It was chiefly owing to this fact that Mr. Constantino missed his connections by so slight a margin and arrived in Boston just a day late for his appearance in "Mephistopheles" at the opening of the season. Aside from the tremendous acclamation which greeted him wherever he appeared, Mr. Constantino was the recipient of a set of resolutions from the Centros de Academicos Club of South America, a club composed of men eminent in all walks of life, extolling his marvelous voice and great art—and many useful and beautiful gifts besides. On his way up the coast, while passing through Lima and Panama, he was offered every possible inducement to remain and give at least one concert in each city, but he declined, since he was in no mood for further honors in consequence of having missed his boat because of the overwhelming inducements to remain until the last possible moment. He felt this so keenly in fact that he

offered the captain of the Magdalena \$5,000 as an added inducement to bring him here in time for that first performance, but it was a seeming impossibility, and he had to content himself with the case as it was. His uproarious welcome, however, when he did appear at the second performance of the season could hardly have left any doubt in his mind as to the position he now occupies in the esteem and affection of the Boston public.

A song recital by Emilio de Gogorza, with the assistance of Robert Schmitz, pianist, gathered a representative audience in Jordan Hall on Monday afternoon, November 21, when the following comprehensive program was rendered:

Itorna al Idol Mio.....	Cesti
Diane Impitoyable (Iphigénie en Aulide).....	Gluck
Pouvez-vous Ordonner Qu'un Père.....	Gluck
Mr. de Gogorza.	
Chaconne.....	Bach-Busoni
Mr. Schmitz.	
Es Blinkt der Thau.....	Rubinstein
Feldensamkeit.....	César Franck
Deception.....	Tschaikowsky
Cecilia.....	R. Strauss
Mr. de Gogorza.	
Pleine Eau.....	Ch. Koechlin
Procession.....	César Franck
Lydia.....	G. Fauré
Le Cimetière.....	G. Fauré
Fleur Jetée.....	G. Fauré
Mr. de Gogorza.	
Kermesse Carillonnante.....	Widor
Soirée Dans Grenade.....	Debussy
Toccata.....	Saint-Saëns
Mr. Schmitz.	
Mother o' Mine.....	F. Touris
Thou Art so Like a Flower.....	Hadley
The Rose Awaits the Dewdrop.....	Hadley
Ballad of the Bony Fiddler.....	W. G. Hammond
Love's Retreat.....	Bruno Hübner
The Lark Now Leaves Its Wat'ry Nest.....	H. Parker
Mr. de Gogorza.	

The breadth of conception noted in Mr. de Gogorza's work at his previous appearance with the Apollo Club was still more strongly exemplified on this occasion, when, with the additional liberty of roaming among the different periods of musical creative art, he was enabled to give a rare presentment of his many sided mastery of both the vocal and interpretative parts of his work. His opening number at once created the right mood, since it was given with the broad legato sweep and exquisite phrasing essen-

tial to its quaint classicism, while the Gluck aria following came as a splendid foil in the dramatic declamatory style of its delivery. Equally successful was the Rubinstein song with its unexpected crescendo burst at the end of the closing phrase, the pathetically lovely "Deception" of Tschaikowsky, the light and dainty "Pleine Eau," and the wonderful atmosphere created in the interpretation of the "Le Cimetière." In fact, in all he did Mr. de Gogorza displayed the well rounded artistic personality which has made him one of the foremost baritones now before the public, and the audience recognized this most enthusiastically and generously throughout the concert. Mr. Schmitz was more successful in his solo numbers, when he displayed a more broad sonorous tone and ample technical resources, than in the accompaniments, which were too heavy handed in the main.

Eva Harriet Stone, one of the successful soprano pupils of Alice Garrigue Mott of New York, gave an interesting recital in her home at Gardiner, Me., November 22, with the assistance of Mrs. F. L. Dutton, pianist.

A program of violin numbers by Jules Falk of Philadelphia, interspersed with two groups of songs by Mary P. Converse, the hostess, was the lodestone which drew a number of representative musicians to the wanted late afternoon weekly musicale at the Beacon street home of Mrs. Converse on Monday, November 21. It was a most enjoyable occasion, too, since the intimacy under which these little musicales are held gather the real connoisseurs who are glad to hear music under conditions which do not arbitrarily fasten a listener down to occupy a certain allotted amount of space for a given length of time. As Mr. Falk was, in a sense, a stranger to this city, where he is known by reputation only, many of the violinistic fraternity turned out to give him the sincere welcome he so well deserved. Gifted with a warm, rich tone, adequate technical equipment, and an ingratiating personality marked by the ingenuousness of youth, Mr. Falk only needs the broadening experience of further public appearances to establish an honorable place for himself before a wide public. His program, opening with the Bach E major concerto, ranging through a group of short pieces and closing with the introduction and rondo capriccioso of Saint-Saëns, displayed his ability in the varied schools to fine advantage. The brilliancy of his closing number, however, was unfortunately marred by the inefficiency of the accompanist. Mrs. Converse sang her contributions with the delightful spontaneity so entirely her own, which was greatly enhanced on this occasion by Conductor Max Fiedler's (of the Boston Symphony Orchestra) inimitable accompaniments, both to his own song, "Freundlicher Tod," as also to the remainder of the group.

The coming Thursday evening recital of the Faelten Pianoforte School promises much of interest to the parents of musically inclined children. The solo numbers will be presented by six young players, who will give selections from modern composers, and there will also be an illustration of the Faelten system, in addition to the rendering of two ensemble numbers by several pupils.

Jeanne Jomelli, the noted soprano, was greeted by a large and enthusiastic audience at her recital in Jordan Hall on Tuesday afternoon, November 22. While her comprehensive program included a number of new songs,

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the chief interest of the recital was centered in the opening group, containing the noble "Exaltation" of Mrs. H. H. A. Beach to the text of Victor Hugo, and the "Sayonara" song cycle by Charles Wakefield Cadman, set to the words of Nelle Richmond Eberhart. In point of contrast nothing finer could have been devised than the placing of these two numbers in such close juxtaposition. The first, like a grand invocation, which Madame Jomelli sang in the noble manner, and with the round, ringing, lovely tones befitting its musical content, and the second, exotic, despairing, now rising to a wonderful climax and then closing with the lovely iteration of Sayonara (farewell). To the unaccustomed ear of the West the word exotic seems the all enveloping mantle of explanation for the musical significance of this beautiful work, but when a native born Japanese gentleman explained to the writer that the themes were the absolute replica of Japanese music, in original form, the wonder at such marvelous power of musical imagery grew even greater. However this song cycle may be labeled, it made a deep impression on the audience, particularly since Madame Jomelli sang it with her own rare beauty of voice and consummate artistry. Of the remaining groups on the program, Madame Jomelli was particularly effective in the "Fleur Jetee" by Faure, the "Ora Triste" by V. M. Vango, and "To You, Dear Heart" by F. Morris Class. Mr. Wark lent efficient aid at the piano.

Some interesting musical events scheduled for the near future are the first concert of the series of three promised by the Flonzaley Quartet to take place in Chickering Hall December 8; a recital by Kocian, the talented Bohemian violinist, on the afternoon of December 9 and the chamber concert by Mr. and Mrs. Witek December 13.

"Music in the Public Schools," was the subject capably handled by Grace R. Horne, the assistant of Clara Tippet, at a recent afternoon's discussion held before the Woman's Club of Watertown, Mass., in which the varied interests pertaining to public school work were freely and thoroughly talked over by specialists in their different lines, and the people present. Miss Horne is one of those gifted teachers who has ideas, which she has evolved for herself out of the modern method now in vogue in music teaching in the public schools. To exemplify the results of these ideas she brought a contingent of pupils from one of her sixth grades, who sang several three part songs by standard composers. Instantly, all remarked upon the lovely child-like quality of the voices which in case of stress or excitement usually become so shrill in young children. The inference, therefore, to be drawn is that as children learn largely through imitation, the teachers' own voice must be well high faultlessly schooled to gain the resultantly lovely tonal quality here apparent, and that the process of acquiring musical knowledge by these children must be done through some ingenious form of mental imagery, as otherwise the sum total of the whole could not be so nearly perfect. With talent running riot all over this country what may not be accomplished by like painstaking efforts with the young, to make America one of the foremost musical nations in the world.

Chalmers Clifton, the talented young conductor of the Pierian Sodality Orchestra, of Harvard University, gave a program of orchestral music with that organization in the Y. M. C. A. course at Association Hall, Worcester, Mass., on Thanksgiving evening. Considering his present musical

equipment the results the young conductor achieves with his orchestra are nothing less than startling, and if all signs prove true, Mr. Clifton has in him the making of the great American conductor of the very near future.

The distinctive features of the seventh pair of Boston Symphony Orchestra concerts were the first appearance of Felix Berber, the noted German violinist, in the Brahms concerto, and the wonderful, nearly bordering on the mystic, reading Conductor Max Fiedler gave to the Strauss tone-poem, "Death and Transfiguration." Mr. Berber came almost unheralded, but made himself immediately felt by his scholarly rendering of the concerto, which earned him several recalls at the close. Possessing a sympathetic tone and ample technical resources, Mr. Berber's real distinction does not lie so much in either of these as in the well rounded musicianship which enables him to give a lucidly clear and imaginative exposition of a concerto lacking the latter qualification. It is to be hoped that Mr. Berber will be heard here again on his second tour, when he will assuredly find a warm welcome awaiting him among those who were so strongly attracted by his modest personality and real musicianly worth. The Mozart adagio and fugue for strings heard here for the first time hardly rewarded the resuscitation, and the "Rondes de Printemps" of Debussy, also heard for the first time, lacked much of the sensitively beautiful imagery found in many of the composer's other works. We may be content to float in mid-ether to the fantastic accompaniment of mystically beautiful waves of tone, but one is apt to question the process when neither senses nor logic find the needed sustenance.

GERTRUDE F. COWEN.

MUSICAL BALTIMORE.

BALTIMORE, Md., November 26, 1910.

Bart Wirtz, the Dutch cellist, who in recent years has made his home in Baltimore, has returned from a tour around the world. Mr. Wirtz appeared in concert during his absence in the principal cities of Europe and the Orient. Playing before audiences of many nationalities he was everywhere favorably received.

The Metropolitan Opera Company has announced ten operas for the coming season in this city. "Thais," with Mary Garden in the title role, will probably be the opening performance.

The fifth Peabody recital for the season was given last Friday afternoon by Boris Hambourg, cellist, and George F. Boyle, pianist. This was Mr. Boyle's second appearance in Baltimore this season. The program was as follows:

Sonata in F for cello.....Marcello
Variations on a Rocco theme (cello).....Tchaikowsky
Sonata in F major (piano and cello).....Strauss
Ballade in F minor for piano.....Chopin
Nocturne in F major (piano).....Chopin
Caprice in E flat (piano).....Liszt
La Campanella (piano).....Liszt
Cantabile (cello).....Cui
Le Cygne.....Saint-Saens
Spinning Song.....Popper

The artists were warmly received, and each responded with an encore. In beauty and artistic finish this recital was one of the most successful given at the Conservatory in recent years.

JOSEPHINE WILLIAMS.

OPERA AND CONCERTS IN MONTREAL.

MONTREAL, November 25, 1910.

Giordano's "Fedora" was produced by the Montreal Opera Company on Monday and Wednesday evening last, with the following cast:

Princess Fedora Ramazov.....Ester Ferrabini
Countess Olga Sukarev.....Christine Heliane
Count Loris Ispanov.....Ugo Colombini
De Sirieux.....Hugh Allan
Desire.....David Magnanelli
Grech, a police officer.....Natale Cervi
Barov, a doctor.....Mario Marti
Cyril, a coachman.....Fernando Autori
Dimitri, a groom.....Marie Buck
Nicola.....Correnti

Conductor Jacchia introduced this opera to Montreal the end of last season, when it was produced here for the first time, making a favorable impression with both press and public, the same as it did when produced in London three seasons ago, the writer having been present. The work will doubtless live long, not only on account of its beautiful thematic material, but also on account of the play, which is world famed. The production on Wednesday evening was one of the finest that Montrealeers have ever heard, Manager Jeannotte receiving his share of praise. Madame Ferrabini's characterization of the part, vocal and histrionically, was most dignified. Miss Helaine and Mr. Allan likewise scored an unqualified success, and considering that this is their first season on the stage, both did remarkably well. Time and experience will put them some day in one of the leading opera houses in the world. Oscar Saenger remarked to the writer the other day "that the time is not far distant when we will have grand opera in America with a pure American cast." The rest of the cast was satisfactory, and the orchestra accompanied superbly. The principals were called out several times, and Madame Ferrabini was presented with a handsome bouquet of flowers. The audience was one of the most fashionable of the season.

Schumann's trio in G minor, and Arensky's trio in D minor were given by the Beethoven Trio at its second concert in Windsor Hall on Tuesday evening last. The organization distinguished itself and performed both compositions with sympathy and complete understanding and fully merited the applause which was bestowed by the audience. Madame Froelich, the pianist, played two solos in a straightforward artistic manner, and was compelled to give an encore. The feature of the entertainment, however, was the first appearance of Beatrice Fraser, recently returned from London, where she studied voice with William Shakespeare. Miss Fraser's success was most gratifying. She possesses a contralto voice of excellent timbre, which she uses with consummate skill and intelligence. The audience, notwithstanding the contra attractions, was one of the largest the organization has had.

Reinhold von Warlich, baritone, was the soloist with the Ladies' Morning Musicals Club on Thursday morning last. Mr. Warlich has a fine voice and met with much success.

Emilio de Gogorza, baritone, will give a song recital tomorrow night in the Windsor Hall. The prospects are that there will be a sold out house. HARRY B. COHN.

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CHICAGO, ILL., November 26, 1910.

Last Tuesday evening before a large audience, Anna Shaw Faulkner, the well known lecturer and pedagogue, assisted by Marx Oberndorfer, the distinguished pianist, gave a lecture recital in Music Hall on "Salome." The lecture proved, not only interesting, but also necessary to many music lovers not yet familiar with the work of Richard Strauss, which had its premiere here last evening, Friday, November 25, by the Chicago Grand Opera Company. Miss Faulkner read sections from the libretto and gave some interesting and new explanatory notes, which kept her audience in an attentive mood all through the evening and her interpretation of the music drama is most significant and showed her to be a woman of wide musical intellect and a deep student of the Strauss score. Associated with her in the success of the evening was her accompanist, Marx Oberndorfer, who played excerpts from "Salome" in a masterly manner and he, too, was responsible for the enjoyment of the evening.

Fannie Bloomfield-Zeisler will give her annual piano recital next Sunday afternoon, December 4, in the Studebaker Theater, under the direction of F. Wight Neumann. Mrs. Zeisler's annual appearance is not only a musical, but a social event as her numerous friends always make it a point to attend her concert. This recital is of especial interest, as Mrs. Zeisler has just celebrated her twenty-fifth wedding anniversary. She has arranged the following program:

Wedding March and Dance of the Elves, from the music to Shakespeare's Midsummer Night's Dream.....Mendelssohn
(Transcribed for piano by Liszt.)
Invitation to the Dance, op. 65.....Weber
Impromptu, op. 36.....Chopin
Etude, op. 10, No. 4.....Chopin
Scherzo, op. 20.....Chopin
Sonata, op. 28.....Oldberg
(Dedicated to Mrs. Zeisler.)
Moderato, ma con anima.
Andantino espressivo, quasi improvvisata.
Energico ed animato.
Gavotte and Musette, No. 4, from Suite, op. 1.....d'Albert
Le Retour, op. 134.....Chaminade
(Dedicated to Mrs. Zeisler.)
Croquis et Silhouettes en Forme Valse, op. 87, No. 4 (new), Schuett
Croquis et Silhouettes en Forme Valse, op. 87, No. 1 (new), Schuett
Melancolic, No. 1, from op. 51.....Rubinstein
Etude, op. 23, No. 2.....Rubinstein

The seventh Pianola-Piano recital took place last Tuesday afternoon in Music Hall before a large and friendly audience. The assisting artist, George L. Tenney, tenor, was heard in a group, consisting of MacDermid's "Fulfillment," Hahn's "Were My Songs With Wings Provided" and Chadwick's "The Danza," in which selections Mr.

Tenney proved to be an excellent singer, having absolute control of his voice, which, though not very large, is sweet. The MacDermid song, which was artistically accompanied by its composer, was given a superb reading by the singer and had to be repeated. The Hahn selection, which followed, was sung pianissimo and the effect was exquisite. "The Danza" was given with the same accuracy, which characterized his previous work. This number, which ended the program, also proved popular since it had to be repeated after long and well deserved applause. Besides playing the accompaniments, James G. MacDermid played several solos at the Pianola-Piano in a most artistic manner. His interpretations gave much pleasure to the hearers.

The artist students of the MacBurney studios are in active demand this season, as has been proved by the many engagements filled. Carl E. Craven, who is the soloist at the Zion Temple and director of the Fourth Baptist Church, gave a recital in Reed City last Tuesday, November 22 and the following day appeared in a concert at Big Rapids. William G. Hay, a young Scotch basso, is the soloist at the First Presbyterian Church, of Edgewater, and Helen Kellogg will sing on December 16 at the Woodlawn Masonic Temple for the installation meeting of the Masons. Other MacBurney pupils are doing just as well and reflect credit upon their teacher.

Ernestine Schumann-Heink will make a second and last appearance this season, in a song recital in Orchestra Hall under the direction of F. Wight Neumann, Sunday afternoon, January 8.

Sybil Sammis-MacDermid, the distinguished soprano, will give her annual song recital in Music Hall, Thursday evening, December 1.

Carol Robinson, a talented pianist and teacher at the Jennette Loudon School of Music, gave a recital under the auspices of that school tonight, in the Fine Arts Building. Her program enlisted works of Beethoven, Brahms, Debussy, Chopin, Schuett, Liszt and Schloezer, in all of which Miss Robinson proved well equipped technically as well as temperamentally.

The Bush Temple Conservatory announced a song and piano recital by Gertrude Wakefield Hassler, contralto and pupil of W. A. Willett, and Carl Rudolph Presley, pianist and pupil of Julie Rive-King. This recital will take place in Bush Temple Recital Hall Saturday afternoon, December 3. The next recital will take place the following Saturday afternoon, December 10. The School of Acting of the Bush Temple Conservatory, under the direction of Ed-

ward Dvorak, will give a dramatic performance in the Bush Temple Lyceum, when a farcical comedy in three acts, "The Arabian Nights," by Sidney Grundy, will be given with the following students: Gertrude Linkman, Richard Dean, Olive Temple, Arthur Hughea, O. B. McCartney, Manton M. Marble, Mary Barney, Marie Graham and Marguerite Cordier.

Dr. William C. Williams, the well known basso, will be one of the assisting artists in Music Hall next Wednesday, November 30, and will sing numbers by Dvorak, Russell and Schumann.

Metta K. Legler, who met with such success in Chicago last summer, is well received in Lexington, Ky., also. Miss Legler has been chosen by Helen Gould to dedicate a concert grand piano which Miss Gould is presenting the Y. M. C. A. of Fort Leavenworth, Kas. Miss Legler will spend the holidays in Kansas City, Leavenworth and Topeka. The distinguished songstress is also very well known as a composer, and word has been received that she has just finished a new composition, a sacred song, entitled "Come Unto Me." This song was heard for the first time on Thanksgiving Day in the First Church of Christ, Scientist, at Lexington, Ky.

Last Monday afternoon, November 21, under the auspices of the Amateur Musical Club, Lucille Tewksbury, the well known soprano, was heard in a group by Brahms, which was given a splendid reading, and won much applause for the artist.

Hugh Anderson, basso, will be the assisting artist in a recital, which will be given in Music Hall, Sunday afternoon, November 27.

Volney L. Mills, the well known tenor, will be the assisting artist with the Ravenswood Men's Chorus next Tuesday evening, November 29, in Music Hall.

Carolyn Louise Willard will give her annual piano recital Sunday afternoon, December 11, in Music Hall.

Luella Chilson Ohrman sang a group of Charles Wakefield Cadman's songs in Martine's Hall last Monday afternoon, November 21, under the auspices of the Lake View Musical Society.

Pupils of the School of Expression gave a program in the Ziegfeld Saturday morning, immediately following Felix Borowski's weekly lecture. Fourteen pupils of the school were included among those who appeared, and the list of selections included a wide range of offerings, in which more than the usual student versatility was displayed.

Rita Johnston, a graduate of the Chicago Musical College and a diamond medal winner in the School of Expression, will give a recital in Kimball Hall, December 16.

Pupils of the Chicago Musical College School of Acting will give Gilbert's three act comedy, "The Palace of Truth," Tuesday afternoon, December 6, in the Ziegfeld. "The Palace of Truth" is styled "a fairy comedy," and the student presentation will be the first time this interesting production has been offered to American playgoers. It was first performed at the Royal Haymarket Theater, London, under the management of the famous Mr. Blackstone, in 1870.

The new term's work at the Chicago Musical College opened last Monday with an enrolment of pupils which filled all the available time of the corps of instructors. Many of the teachers have assumed extra duties in order

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to accommodate the pupils whose studies must be limited to one or two terms out of a season, and the total enrollment exceeds that credited to any previous session during the college's long activity. Pupils of the preparatory piano department of the Chicago Musical College gave a recital in Rehearsal Hall, College Building, last Friday evening, the program including seventeen numbers.

Dr. F. Ziegfeld, president of the Chicago Musical College, is authority for the statement that more bona fide students are enrolled in local musical colleges than in any other city in the world. Not even the musical centers of Europe can equal the aggregate of students paying tuition in Chicago colleges of musical learning.

The following program will be given on December 3 at the Bush Temple Conservatory by Gertrude Wakefield Hassler, contralto, and Carl Presley, pianist. Miss Hassler is a cousin of Charles Wakefield Cadman, organist and composer, of Pittsburgh. Mr. Presley has been a scholarship pupil from the Seattle Ladies' Musical Club. Mr. Presley is doing excellent work in composition and piano, studying composition with Kenneth M. Bradley and piano with Julie Rive King:

Charming Marguerite Old French
Lehn' deine Wange Jensen
Ach, wie ist's möglich Volkslied
Cracovienne Fantastique Paderewski
Romance Schumann
Zug der Zerge Grieg
Melodie Etude Carl R. Presley
Thimodia Augusta Holmes
Valse Chopin
Polonaise, A flat Chopin
A Memory A. Goring Thomas
From the Land of the Sky Blue Water Chas. Wakefield Cadman
Love Is Meant to Make Us Glad Edward German

Miss Hassler, who is a pupil of William A. Willett, of the Bush Temple Conservatory, gave a concert at Indianapolis on November 20. She has several important engagements for this season.

Owing to the individuality of Miss Reynolds, principal of the Kinzie School, this institution is rapidly attracting the attention of educators of the country. Miss Reynolds is a strong believer in making the schoolhouse a parent's club house, so that every evening the building is open and free instructive and interesting entertainments are given to the patrons. Miss Reynolds has enlisted the support of a number of Chicago's wealthiest citizens, so that she is able to engage the best talent for the institution. This season one of the principal attractions is a series of lecture-recitals given by Kenneth M. Bradley, the director of the Bush Temple Conservatory. The subject of the lectures will be as follows:

First—What Is Music? (A Comparison of Arts).
Second—Architecture.
Third—Rhythm.
Fourth—Melodies.
Fifth—Oratorio.
Sixth—The Opera.
Seventh—Orchestra (Illustrated by Stringed Instruments).
Eighth—The Orchestra (Woodwinds).
Ninth—Orchestra (Brasses).
Tenth—A Comparison of "Schools of Music."

Lectures on architecture, the opera and oratorio will be illustrated by stereopticon views. The Bush Temple Conservatory's Symphony Orchestra will illustrate three lectures on the orchestra. Mr. Bradley will also have a number of well known vocalists and instrumentalists to assist him in the musical illustrations required. Mr. Bradley is forming a number of classes in general theory and musical history, and arrangements are being made whereby the pupil showing proper ability will have full instruction in piano and violin. Pupils from the teacher's certificate class in the Bush Temple Conservatory will give these lessons and the work will be supervised by the Conservatory examiners.

Frank Waller, the well known organist at the Memorial Church of Christ, will give an organ recital in that church next Sunday. Mr. Waller, beside coaching opera at the Chicago Conservatory, has also a large following in his studio in the Fine Arts Building, where he gives instruction in piano, harmony and coaches in the modern operas.

A complimentary recital by the pupils of the Bergey School of Music took place Friday evening, November 18, in Wurlitzer Recital Hall, before a large and enthusiastic audience. Those who participated were: Martha Meier, Edward Middleton, Ida Fritz, Sylvia Rosenstein, Lucy Scantlebury, Gertrude Isaacs, Nadine Lewis, Josepha Lange, Nora Mulligan, Jenny Johnson, Arthur Dreeland, Ewald Dierssen, Elizabeth Henrich, Clarence Stroupe, Josephine Fuchs and Vit. Marrone. To review the work of each pupil is unnecessary as they all were associated in the success of the evening. A special mention, however, must be made of Elizabeth Henrich, a contralto of un-

usual volume, who sang with great expression Schubert's "Der Tod und das Mädchen."

Two performances of Handel's "Messiah" will be given by the Apollo Musical Club, Harrison M. Wild, conductor, on the evenings of Friday, December 23 and Friday, December 30, in the Auditorium Theater. The chorus now numbers three hundred singers.

The Cosmopolitan School of Music and Dramatic Art will give the first of a series of artist's performances in Music Hall, when a comedy in three acts, "Perkin's Pride," will be given under the direction of Edith Houston, director of the dramatic department and author of the play. These artist's performances will be continued throughout the entire season and will be dramatic, operatic and musical.

A piano recital by Cave Thompson, the blind pianist, will take place in Auditorium Recital Hall, Thursday, December 1.

Luella Chilson-Ohrman will make her debut as recitalist in Music Hall, Sunday afternoon, December 4, in the following program:

Bist du bei mir Bach
A Pastoral Veracini
Komm wir wandeln zusammen Cornelius
Auftrag Schumann
Vor Sonnenaufgang Oscar Meyer
Des Kindes Gebet Max Reger
Die Zigeunerin Wolf
Recitativ et air from L'Enfant Prodigue Debussy
Comment disaient-ils Liszt
In the Woods MacDowell
Dearest Homer
Cyril, To Julia Quilter
To Daisies.
Julia's Hair.
Night Piece.
Thou Wilt Know Herman Devries
May Time Arthur Olaf Anderson
Ecstasy Rummell
June Lulu Jones Downing

The affair will not only be a musical event, but a social one as well, as society has taken a hand in the matter. The following ladies are patronesses: Mrs. Leo Austrian, Mrs. George B. Carpenter, Mrs. Herman Devries, Mrs. Jacob Daube, Mrs. John Ericson, Mrs. Burton Hanson, Mrs. Robert Kohlhamer, Mrs. H. B. Wyeth and Mrs. Louis Yager.

Lulu Jones Downing gave a recital of her own compositions at the Country Club of Cincinnati on November 17 and from all reports met with great success. Mrs. Downing is very much pleased by the manner in which Christine Miller sang her "Evening Song" at the Art and Travel Club of Chicago at the recital given there this week by the Pittsburgh contralto.

Edgar Nelson, of the Bush Temple Conservatory, will give a concert in Milwaukee on December 8 and for December 12, 13, 14 and 15 he has four engagements in Minnesota, and on December 22 will appear with the Ravenswood Club, Chicago.

On November 22 at the Assembly Room, Fine Arts Building, a number of the Sherwood School pupils presented an interesting program. All of the fourteen selections were given intelligent readings and among those taking part were: Olive Johnson, Mae Olson, Esther Vincent, Helen Stottum, Arthur Fram, Agnes Hurley, Margaret Green, Therese Nelson, Irene Peterson, John Gerny, Gertrude Loyd, Hortense Weil, Genevieve Smith and Misses Tarbell, Harnish and Grapp.

The Hart Conway School of Acting will give a dramatic performance Wednesday afternoon, December 14, in the Whitney Theater.

Mr. and Mrs. Herbert Butler will give a recital in Music Hall, Fine Arts Building, Tuesday evening, December 6. The program will be as follows:

Sonata for violin and piano, op. 18 Richard Strauss
Allegro ma non troppo.
Andante Cantabile (Improvisation).
Allegro (Finale).
Mr. and Mrs. Herbert Butler.
Four Waltzes, op. 14 Friedrich Hegar
A major, E major (lento), B flat major, E minor.
Mr. Butler.
Rigaudon Hinton
Clair de Lune Debussy
Etude, op. 24, No. 1 Moszkowski
Mrs. Butler.
Ballade Herbert Butler
Caprice Herbert Butler
Mr. Butler.
Nocturne, op. 49 Jacques-Dalcroze
Rhapsodie Piedmontaise, op. 23 Sinigaglia
Mr. Butler.

RENE DEVRIES.

Paulo Gruppe Has Triumphs in Texas.

Paulo Gruppe, the gifted young Dutch cellist, is meeting with enthusiasm "all along the line," as they say in military circles. Mr. Gruppe recently closed a wonderfully successful tour in Texas. Now he is in the West to play in many cities, including St. Louis and Chicago, with the Theodore Thomas Orchestra. Some extracts from his Texas notices follow:

A good audience, both in point of numbers and of thoughtful appreciation, was that gathered at Beach Auditorium last night to hear the Dutch artist, Paulo Gruppe, play the cello.

The superbly fine instrument on which the young man played gave out a tone voluptuously full bodied that could be made languorously tender and most delicately sweet. Its strings, under the manipulation of a master's hand, responded to the bow's touch in strains that at times charmed the senses, at other times stimulated the emotions and on occasion strongly persuaded the reason, which means, in short, that Gruppe's artistic powers, though as yet immature, show forth immensely more than merely a remarkable technique.

Though the cello's characteristic best style is that of broad and fluent melody, young Gruppe made his display an agility rivaling that of any violin soprano in the orchestral choir. These effects of clear and rapid tonal gymnastics were exhibited when he played the two scherzi on his program, I mean the second Klengel number and the third movement of the opening Boccherini sonata, which last is surely a frankly pretty little piece of composition showing in its style the very essence of all the word scherzo means. In the printed sheet it may be called something other than scherzo, but that is what it meant to one of last night's listeners.

The performance of the Emanuel Moor "Rhapsodie" was technically wonderful.

One odd effect of Gruppe's phrasing in his reading of the Moor composition was to almost exhaust the breathing of a sympathetic listener, the muscles of whose throat involuntarily follow the sound of all interest compelling music.

Nothing on the program was more thoroughly enjoyed than that set of strongly characteristic Popper waltzes. The Klengel nocturne showed some double stopping that was fascinatingly fine as well as some thrillingly lovely harmonics. The clear pipe-like highness of the very last soft note was exquisite.

After his program was ended the cellist was three times recalled and finally played a perfectly daring song that spoke straight to his hearers' hearts just like Loehr's best little Irish ballads do, though the thing Gruppe played (whatever it was) ranks much higher in the order of composition than does anything as yet accomplished by Loehr.—Willie Hutchison in the Houston Daily Post, November 8, 1910.

A distinctly important event in musical circles and an artistic triumph in every way was the introduction to a representative Fort Worth audience last night of Paulo Gruppe, the young Dutch cellist. Mr. Gruppe gave an exhibition of the art of cello playing that would be difficult to excel, and the like of which has certainly not been heard in Fort Worth before.

The program was varied enough to please even the most fastidious, and it is difficult to specialize regarding a performance of such uniform and unusual merit. However, the remembrance of the beautiful "Kol Nidrei," by Max Bruch, will linger long in the hearts of those who heard it. It is full of difficulties, but they were not apparent in Mr. Gruppe's rendition. An encore to this was the "Swan Song," a marvel of sweetness and purity of tone. The applause after Saint-Saens' "Allegro Appassionato" was so insistent that the artist was obliged to repeat the entire selection. This young cellist is scarcely twenty years of age, and it is idle to predict what the future must hold for him, but should he return to Fort Worth he may feel assured of a hearty welcome. His charming modesty and genuine sincerity won many friends for him last night.

Any mention of the concert would be incomplete without a reference to Harriet Bacon McDonald, the excellent accompanist. Mrs. McDonald plays accompaniments so well, aiding the soloist so effectively and yet so unobtrusively, that few realize what an artist she herself is—which, by the way, is one of the greatest compliments to be paid an accompanist.

Mr. Gruppe came here under the management and through the efforts of the Harmony Club, a ladies' music club of this city, which is to be commended for its enterprise in bringing such an artist here.—Fort Worth Telegram.

The recital given by Paulo Gruppe, the famous Dutch cellist, at the Westbrook Hotel last Monday evening proved to be quite an important social event as well as a rare musical treat. To the enterprising ladies of the Harmony Club belongs the credit of bringing this splendid artist to Fort Worth, and they deserve hearty congratulations for their successful effort.

The club attended in a body and the entire affair was managed by them. The guests were greeted at the elevator by Mrs. J. F. Lyons, Mrs. J. D. Mitchell and Marion Zane Cetti. At the entrance to the hall stood Mrs. J. C. Foster and Mrs. T. H. Wear, while Marian Douglas and Helen Bowman, both beautifully gowned in pink, acted as ushers.

Many handsomely gowned ladies were noticed in the audience, and the musical profession of the city was well represented. The playing of Mr. Gruppe was all that could have been desired by the most critical, and it was a greatly pleased audience that said goodbye to the Harmony Club at the close of the program.—Dallas News.

Harriet Foster at Youngstown.

Harriet Foster, one of the most artistic and reliable of the oratorio contraltos in the United States, has just been booked to appear in recital at Youngstown, Ohio, on January 9. Mrs. Foster has been particularly successful in recital, but as an oratorio singer she has become quite famous. Her voice has that rich, luscious cello quality so rarely found, and at the same time an unusual range, making it possible for the most artistic rendering of songs written in the mezzo soprano register. Mrs. Foster will be heard in New York later in the season.

The late Mr. Peyton, who founded the chair of music in the University of Birmingham, has left a further sum of £2,000 to be devoted to musical purposes at the University.—Exchange.



TWIN CITIES, November 26, 1910.

Friday evening, November 25, the Schumann centenary program, given by the Minneapolis Symphony Orchestra, afforded music lovers another of our periodical treats. The first half of the evening, before intermission, was devoted to works by that composer. The overture, to the unfinished "Bride of Messina," while not as interesting as the usual opening numbers, was enjoyable from the standpoint of orchestral excellence and not lacking in thematic wealth. Considering Schumann's pianistic touch in handling orchestra, the symphony No. 2, in C major, was very satisfying in melodic beauty, and at times irresistibly enjoyable in spite of occasional tiresomeness. The Liszt symphonic poem No. 3, which closed the program, afforded a tremendous contrast to the first part, which was rather hard on the Schumann numbers. There are few, if any, selections played by our orchestra more rich in tone color and orchestral effects than this, and Mr. Oberholfer's reading of the beautiful "Les Preludes" was one of the triumphs of the season. Hofmann was the soloist.

Not often does one hear of a sold out house for a violin recital—more especially if the recitalist happens to be local—yet that is what happened at the Unitarian Church Monday evening when William MacPhail gave an evening entirely devoted to violin music. Mr. MacPhail, who has been abroad several times, returned home about two months ago from a six months' sojourn in Prague and other continental cities, and his friends and many others were anxious to hear what he had accomplished, and not only was every seat occupied, but all the available standing space was filled. Those present were not disappointed in the violinist or the program. While it goes without saying that Mr. MacPhail has a thorough technical equipment for his work, there is much more than that to his playing. He showed repose that comes only with complete confidence in one's self, and his performance of the following program was full of delight for those fortunate enough to have heard it:

Concerto, D major Mozart
Poem Fibieli
Andante Lalo
Scherzo Lalo

Concerto, D major Mozart
Poem Fibieli
Andante Lalo
Scherzo Lalo

Hejre Kati Hubay
Sonata for piano and violin Cesar Franck
Aria Tenaglia
Saterjentens Sondag Ole Bull
Minuet Beethoven
Spinning Song Dietz
Five tone pictures for piano, violin and cello Schuett

Particularly enjoyable was the noble sonata, in which Mr. MacPhail showed a refinement and delicacy that marked him as a real artist—one of the few artists of real worth in the West. The sympathetic work of Margaret Gilmor at the piano was a notable feature of the concert. Carlo Fischer was the assisting artist in the Schuett trio, which closed the program.

An audience that very nearly filled the Auditorium was out for the "Pop" concert of the St. Paul Symphony Orchestra (Walter Henry Rothwell, director) last Sunday, the principal attraction being the Mozart two piano concerto. The artists were Georgia Hall-Quick and Adams Buell, two young pianists of growing reputation in this part of the country and who will surely be more than local a few years hence. They played the concerto delightfully and were recalled again and again. Another novelty was the harp solo by Kajetan Attil, harpist of the orchestra, who played an arrangement of Smetana's symphonic poem "Die Moldau." It was a tremendously difficult and effective piece and Mr. Attil was recalled so many times that he had to play an encore. The principal orchestral number was the "Ballet Egyptien," op. 12, by Luigini, a novelty and a very effective suite of four movements. Messrs. Bourdon and Warmelin were heard in cello and clarinet solos in the Massenet excerpt "Under the Lindens," and this number had to be repeated, so insistent was the audience.

A chapter of the Guild of American Organists was organized Wednesday night at St. John's Church, St. Paul. The officers for the present are: G. H. Fairclough, dean; Hamlin Hunt, subdean; Paul W. Thorne, secretary; W. Rhys-Herbert, registrar; G. A. Thornton, librarian.

Madame Hesse-Sprotte gave a recital at the Normal School in Mankato, Minn., last Saturday. She will be soloist at the orchestra concert in Duluth on January 17.

Arthur Wallerstein has practically finished rehearsals for the first concert of the Anoka Choral Union and the concert will take place early in December. The second concert by the Choral Club, at which one of the well known oratorios will be sung, will be given in February.

Opening the chamber music season with a concert in Handicraft Guild Hall Tuesday night the Minneapolis

String Quartet, assisted by Eloise Shryock, pianist, played the following program before a large and sympathetic audience:

Quartet for piano and strings in C minor, op. 13 Richard Strauss
Sonata for piano and cello in F, op. 5, No. 2 Beethoven
Quintet for piano and strings in E flat, op. 44 Schumann

That the rehearsals have been many and severe was shown in the fine ensemble, and a more virile performance one could not wish to hear. The Strauss number, which opened the program is new to Minneapolis, but Mr. Fischer must be thanked for giving us a hearing of it. It is a lovely work from first to last, but so difficult in every part that only first class artists could possibly cope with its technical side alone. But, over and beyond that, it is so musical and utterly lacking in the cacophony of some of the composer's later works, that one wonders how this quartet and the "Domestic Symphony" could have been penned by the same man. It has been several years since Schumann's great quintet has been heard here and so it was gratefully received by the very large number of amateurs who know and love it. As the soloist Mr. Fischer distinguished himself in his performance of the sonata. The opening movement he read with the noble dignity so necessary to the proper interpretation of a Beethoven slow movement. The second movement he took at a furious tempo, showing the other side of the composer and, incidentally letting it be seen that his technical equipment was adequate to the work. The last movement was care free and full of life and was given with characteristic Beethoven spirit. Miss Shryock played all the piano parts with a finish in phrasing and clearness of execution that left nothing to be desired. This is the first of three chamber concerts by this Quartet. The next concert will be on January 17 and the final concert on February 28. Besides Mr. Fischer—under whose auspices this series of concerts is being given—the other members of the Quartet are: William Boettcher, first violin; Folke Gilbert, second violin; Jean Kock, viola.

The Y. M. C. A. Symphony Orchestra has planned three concerts for this winter. The first was given Tuesday evening with Aurelia Wharry as soloist. Morris Folsom, the conductor, is to be greatly commended for the work he has done, as shown by the great improvement, both in cleanness and ensemble. The most ambitious number of Tuesday's program was the Schubert unfinished symphony, which was also most interesting from an interpretative point of view; the one that afforded most pleasure was the ballet music from "Faust." It was played with a clearness, enthusiasm, and precision of attack, not so evident in the preceding numbers, that seemed to indicate that the orchestra enjoyed its performance best. For delicacy and finish, perhaps the most pleasing were the "Andante Cantabile" from the Tchaikowsky string quartet, No. 16, and the Strube serenade. Miss Wharry was to have sung an aria from "Madame Butterfly," with orchestral accompaniment, but owing to the fact that the score failed to appear in time, she gave it with piano accompaniment, played by Mr. Folsom. A varied group of German, French and English songs demonstrated the soloist's versatility, and so delightful was her rendition of the last number of the group, Mrs. Beach's "The Year's at the Spring," that she was compelled to respond to a demand for encore with Cadman's "From the Land of the Sky Blue Water." William McPhail will be the assisting artist at the next concert of the series.

Lilla Ormond was soloist at the third "pop" concert of the Minneapolis Symphony Orchestra last Sunday and a very popular soloist she proved to be. Her two numbers were an aria from "La Mort de Jeanne d'Arc," by Bernberg, and a recitative and aria from "L'Enfant Prodigue,"

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STEINWAY PIANO

by Debussy. Miss Ormond was in even better voice, if it were possible, than last Tuesday night when she sang with the Apollo Club, and the audience insisted on encores to both of her numbers. The principal number for orchestra was the Schubert unfinished symphony which was given a splendid reading. There were no novelties on the program save, perhaps, Stanford's "Irish Rhapsody," which we heard last year, but which does not improve particularly on a second hearing. Particularly enjoyable was the ballet music from "Le Cid" by Massenet, which Mr. Oberhoffer gave with characteristic French abandon.

One of the principal musical events of the week in which real catgut was heard to disadvantage took place in McElroy Hall on Tuesday, Wednesday and Thursday—mornings, afternoons and evenings—the affair being the ninth annual show of the North Star Cat Club.

Madame Hesse-Sprotte has been given exclusive right to the use of the orchestral score and parts for the aria from "Marie Stuart," which she sang with such success at her recent recital. Madame Sprotte, who has been engaged as special soloist for the tour of the St. Paul Symphony Orchestra next spring and will use this aria extensively. The composer is Mrs. H. H. A. Beach.

Austin Williams has begun rehearsals with a large mixed chorus for the annual production of the "Messiah" on Christmas Eve. The performance will be given by chorus and orchestra as usual, Mr. Oberhoffer conducting.

Friday afternoon Mildred Phillips gave the first of a series of lecture recitals which are to take place on succeeding Fridays at Dyer's Hall in St. Paul. The operas to be considered are those which the Chicago Grand Opera Company will give in St. Paul. The exposition of "Thais" was comprehensive and interesting and Miss Phillips showed a complete understanding of her subject, demonstrating not only her appreciation of the musical value of the Massenet opera, but also a scholarly grasp of the literary and dramatic principles of opera in general.

Some of the advanced pupils of Mr. and Mrs. Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art, will present "The Rose of Plymouth Town" in the school hall on Wednesday evening, December 7. Signa Olsen, who has been studying in Berlin for the past year, will return during Christmas holidays and resume her work in the piano department of the school. Lulla Glimme, a pupil of Carlyle Scott, of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art, played for the piano section of the Thursday Musical last week. Harriet Hetland, of the dramatic department, gave a successful recital at St. Olaf's College, Northfield, Minn., last Friday night. The regular Saturday morning program for December 3 will be given by Charles M. Holt, of the dramatic department, and Kate Mork, of the piano department. Tuesday evening, November 29, Maude Peterson, of the faculty, will give a piano recital in the school hall. She will be assisted by Maud Meyer, soprano, and Hortense Pontius, pianist.

Estelle Broberg, pupil of Gustav Johnson, played "Hark, Hark, the Lark" (Schubert-Liszt), "Etude" (Moscheles) and "Dance of the Goblins" (Johnson) at the annual reception of the Minnesota State Sunshine Society at the home of Mrs. Clawson on Calhoun Boulevard. Another pupil of Mr. Johnson's, Agnetta Hong, of Hillsboro, N. D., has been engaged as instructor of piano at Luther Ladies' Seminary at Red Wing, Minn. Charles D. Ostegren, head of the violin department of the Johnson School, will be the soloist at a concert by the Baptist Jubilee Chorus at the First Baptist Church Wednesday evening.

OSCAR HATCH HAWLEY.

Alexander Heinemann, the great German lieder artist, delighted another large audience last Saturday evening, November 26, at his second recital, given in Mendelssohn Hall, with the following well chosen program:

Busslied Ludwig van Beethoven
In questa tomba Ludwig van Beethoven
Ich liebe dich Ludwig van Beethoven
Der Kuss Ludwig van Beethoven
Von ewiger Liebe Johannes Brahms
Schweesterlein Johannes Brahms
Vergleichliches Ständchen Johannes Brahms
Nächtliche Heerschau Carl Loewe
Gutmann und Gutweib Carl Loewe
Prinz Eugen Carl Loewe
Robespierre Hans Hermann
Der Alte Herr Hans Hermann
Auf leisen Sohlen Hugo Kaun
Der Sieger Hugo Kaun

The press notices from abroad, which preceded Heinemann's debut here, in no wise exaggerated his marvelous voice, his musicianship, and his magical ability to hold the listeners spellbound through his eloquent exposition of the texts. Previous New York appearances this season had



ALEXANDER HEINEMANN.

confirmed Heinemann's European reputation, but the supreme test after all came last Saturday evening when he roused his audience to the utmost enthusiasm with his magnificently impressive performance of the classical Brahms and Beethoven numbers. Heinemann searches out every iota of musical, poetical and dramatic content in the songs he interprets, and presents them with an intellectual mastery, a command of tonal nuance and a power of voice, all of which stamp him as an unsurpassable master of the Lied, whose superior New York never has heard since this town first began to realize the true artistic significance of song recitals.

The "Busslied" had the true Teutonic "Innigkeit," while "In questa tomba" and "Ich liebe dich" glowed with fervor and thoroughly convincing earnestness. Beetho-

ven's grandiose style was preserved even in "Der Kuss," which many other singers would have degenerated (and do degenerate), into a light lyric with a quasi-comedy purpose.

Brahms' "Von ewiger Liebe" was a vocal gem of purest ray serene, as sung by Heinemann, and it was hard to believe that its impassioned interpreter was the same artist who several moments later penetrated the tender archness and winsome humor of the "Vergleichliches Ständchen," so masterfully and so winningly.

As a ballad singer, Heinemann has scored some of the greatest triumphs of his career, and therefore his wonderful work in the Loewe numbers last Saturday, caused no surprise in sophisticated circles. He almost visualized the persons, scenes, and things he sang about by means of his vivid text readings, and his thousand and one resources in enunciation, delivery, voice coloring, and facial suggestion—all of them, however, kept within the strict boundary of artistic discretion and legitimate Lieder presentation.

The Hans Hermann songs, in themselves not of deep musical worth, took on importance in the Heinemann reading and showed what a great artist is able to do with material which in lesser hands would make hardly any impression. "Der Sieger," probably the most popular of all the Kaun songs, brought down the house after Heinemann's rousing delivery of the numbers, and the delighted audience had the artist in captivity, apparently singing an endless aftermath of encores when the present reviewer left the hall. This German Lieder exponent with his full toned voice and his illimitable powers of text illumination, should draw packed houses for every one of his recitals in America this winter.

Baldwin Organ Recitals Draw Crowds.

If there are any music lovers who have not attended the organ recitals given at City College by Professor Baldwin they should arouse themselves and go for they will find there a specialist whose technic conquers all difficulties, an instrument of wonderful variety, and a hall worth much trouble to see. The hearer will find, especially Sunday, a throng of 2,000 listeners, who are not forbidden to express their enjoyment in applause. He will hear a Bach fugue, toccata or prelude on every program, played in flawless style; a Guilman sonata, or Widor symphony, or Wagner operatic transcription, or an American's effort, and with these a Beethoven classic movement. Professor Baldwin has one hundred and fifty-eight recitals to his credit; probably a quarter of a million people have heard these; there are those who go as regularly Sundays as to church, and (may it be remarked) with more enjoyment. Baldwin's "By the Sea" is haunting, so expressive and ravishing are the organ tones. In the "Parsifal" prelude he attains a climax heard only when an orchestra of 100 men play; and the overture to "William Tell" is enough to bring one to one's feet. It is a common experience after the recitals that men and women rush wildly up to the organ desk to "see how it works," asking questions innumerable. They find great fascination in both organ and organist; Professor Baldwin is not exactly loquacious; placid dignity marks his personal intercourse.

The next two programs follow:

NOVEMBER 28, 4 O'CLOCK.

Fantasia in F West
Benedictus and Pastoral Reger
Passacaglia in C Bach
Allegretto grazioso Hollins
Sonata, E minor Rogers
Meditation Sturges
Finlandia Sibelius

DECEMBER 4, 4 O'CLOCK.

Prelude, E minor Bach
Romance, D flat Lemarg
Fugue, F major Brustekind
Idylle, Legend, Pastoral MacDowell
Suite, Gothic Boellmann
Elizabeth's Prayer Wagner
Walderchen Wagner

Finland heard "Siegfried" for the first time not long ago, at Helsingfors. Georg Schneevoigt was the conductor.

Fritz Volbach's "The Art of Love," was successful at the Düsseldorf Opera recently.

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SAN FRANCISCO, Cal., November 12, 1910.

Madame Gadski has been in San Francisco during the past week and has created a deep impression by her superb artistry. She is a great favorite here.

Mrs. E. De Los Magee, contralto, who has just returned from Europe, gave a recital in Century Club Hall, on November 1.

Eugene Blanchard gave a piano recital in the Columbia Theater on Sunday afternoon, October 30.

Beginning with this year, music will be on an equal footing with other studies in the high schools of San Francisco. Amy Waters Deane has been appointed special instructor.

Margaret Kemble is giving a series of instructive studies in modern opera. The lectures are illustrated by Laura Anderson at the piano.

Lajos B. Fenster, violinist, and Violet Fenster, pianist, two "infant prodigies," made their debut before the Pacific Musical Society, at the Novelty Theater, on October 26.

The Loring Club, San Francisco's famous male choral society, under the direction of Wallace A. Saben, gave a concert in Christian Science Hall, on October 27.

Mary Van Orden, pianist, just home from Boston, gave a studio recital in Oakland, on October 28.

The Beringer Club recently gave a recital in the First Congregational Church in Mill Valley. On November 8 the club gave a recital in Century Club Hall, San Francisco.

The Stewart Orchestra Club gave a concert in the MacDonough Theater, Oakland, on November 10. The soloists of the occasion were Mr. Oscar Mansfeldt, pianist; William Edwin Chamberlain, baritone, and Helen Sutphen, violinist. Alexander Stewart is doing excellent work with this organization. Hother Wismer, the violinist, is pre-

paring an interesting recital for the near future. Among the numbers to be given are concerto (Gesangscene), Spohr; sonata D minor, Schumann; caprice G minor, Paganini, and "Parsifal Paraphrase," Wagner-Wilhelmj.

EVA NAVONE PROVOST.

DR. WOLLE OPENS NEW ORGAN.

From time to time THE MUSICAL COURIER chronicles the activities of Dr. J. Fred Wolle, the distinguished organist, conductor and head of the music department of the University of California at Berkeley, Cal. Dr. Wolle is a vital spirit of energy in California's musical realm and his advent on the Pacific Coast some five years ago marked a new epoch in the musical arena and artistic uplift of the Golden State, and especially in the immediate vicinity of San Francisco, where his work is chiefly carried on.

Dr. Wolle has demonstrated to the Californians in a brilliant manner his broad capacity as an organist and symphony orchestra leader, while his Bach festivals held in the big open-air Greek Amphitheater in the grounds of the University of California have, through the seriousness of their nature and the zeal with which he has entered into their production under his baton, served to elevate this untiring musician to a lofty pinnacle of fame that is not confined to the Pacific Coast, but which extends throughout the country. Dr. Wolle's famous Bach festivals, formerly held at Bethlehem, Pa., prior to his removal to California, have not been forgotten by any means, indeed those Pennsylvania festivals are clearly engrossed in the musical annals of this nation. California quite naturally appreciates Dr. J. Fred Wolle, who now is delighting the music lovers on the Coast with his superb organ virtuosity.

The following tribute to Dr. Wolle's masterly organ playing appeared in the San Jose (Cal.) Morning Times of November 13, the occasion having been the dedication of a new pipe organ at the University of the Pacific near San Jose. The article is worth reading and THE MUSICAL COURIER takes pleasure in reprinting it:

Incidental to an elaborate celebration of its fifty-second anniversary last Friday evening the Emendian Literary Society of the University of the Pacific had secured for a musical feature the services of no less renowned an artist than Dr. J. Fred Wolle to preside at the new and beautiful toned Kimball pipe organ which has recently been installed in the apex of the chapel or conservatory hall.

Dr. Wolle needs no introduction to most San Joseans, as was proven by the great number of people from this city who attended his recital. And fortunate they were, indeed, for although this distinguished founder and organizer of the Bach festivals has, through his holding of the chair of music in the University of California, been often seen as director of the Philharmonic Orchestra in the Greek Theater this was his first appearance as solo organist in the State of California.

And when we consider his very great proficiency in the art of handling that sublime instrument, as was shown by the splendid performance of Friday night, we can only express the deepest regret that people here should so long have been deprived of the pleasure and benefit of hearing him.

Dr. Wolle began his program with six Bach numbers, nicely distributed and nicely balanced. In his interpretation of these he showed himself to be a true disciple of that greatest of German classicists, bringing out the various themes or voices with unflinching precision.

The little fugue in G minor was as delicately spun as a web of gold, and the pastorate in C was played with marked taste and refinement.

In the Andante Cantabile, from the fourth organ symphony, he made use of the violin and cello stops to wonderful effect. These are really extraordinary stops, producing a decided vibrato and partaking of the quality of tone possessed by those instruments to such an extent that it is difficult to convince oneself he is not being deceived.

Lovers of Wagner's music dramas had a treat in Professor Wolle's transcription of the Siegfried "Death March." It is hard to conceive such an adaptation being made, due to the abrupt changes of instrumental effect and color, but the transcriber has

given to it characteristic force and realism so that the gressiveness of its melancholy harmony was lost to a great extent.

After a most sympathetic rendition of Schubert's "Litany," the program came to an end with Thiele's "Theme and Finale," which gave the audience an idea of the artist's great executive powers.

The purely mechanical operation of a three manual organ such as that at the university is in itself no light task, but Dr. Wolle is a master of detail. He manages the pedals with utmost ease and correctness and trills with them as unconcernedly as with his fingers, which, by the way, are extremely clever in that capacity.

The use of the stops is original and shows the modern tendency toward highly colored tonal effects, although in Bach he is true to convention.

In fine, he makes a great living spirit of this king of instruments, and we all join heartily in hoping that the great new organ will often feel the touch of his fingers upon its keys. The complete program follows:

Fantasia and fugue in G minor—the great G minor.....Bach
Fugue in G minor—the little G minor.....Bach
Chorale arrangements, All Mankind Alike Must Perish.....Bach
Pastorale in C.....Bach
Allegretto in G.....Bach
Prelude in G.....Bach
Andante Cantabile, from the Fourth Organ Symphony.....Widor
Scherzo, from the Second Organ Symphony.....Widor
Siegfried's Death March, from Die Götterdämmerung, transcribed for the organ by J. Fred Wolle.....Wagner
Litany.....Schubert
Theme and Finale.....Thiele

Pasquali in Sacramento.

Bernice de Pasquali and Antonio Scotti, of the Metropolitan Opera Company, gave a joint recital in Sacramento, California, October 25, under the auspices of the Saturday Club, of that city. The program was made up of numbers which the artists gave in San Francisco. All of the criticisms received from concerts on this tour tell the same story of supreme artistic triumphs for the brilliant coloratura soprano. November 5, the Saturday Club gave a musicale by local talent, including members of the club. The music was from the works of Bach, Mozart, Schumann, Ambrose Thomas, Gounod, Saint-Saëns and Grieg. Those who united in presenting the music were Mrs. Henry White, Edna Farley, Edith MacDonough, Mrs. L. W. Ripley, Rose Geiser, Amparito Farrar, Ruth Wissmann, Egbert A. Brown, Edna Zimmermann, Ruth Pepper, Lucien Caen, Richard Cohn, Mrs. Egbert A. Brown, Zuelettia Geery and Mrs. Edward Wahl.

Busoni Preparing to Sail.

Ferruccio Busoni, the pianist, is preparing to sail for America. He will give his first recital of the season in Carnegie Hall, New York, on January 9. Busoni writes his manager, M. H. Hanson, that he is looking forward to his coming American tour with great interest, and that he has never been in better health. Surrounded by his friends and admirers, Mr. and Mrs. Busoni have been entertaining extensively, and will continue to do so right up to the time of their departure for this country.

Florence Austin at Norwalk.

Florence Austin, the American violinist, gave a very successful performance at Norwalk, Conn., recently, at which she was recalled so often that she was obliged to give two extra numbers. Miss Austin is kept quite busy with her teaching and concert engagements.

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Carl Organ Recital.

Assisted by Maud Morgan, harpist, William C. Carl, A. G. O., gave the first recital of his autumnal series November 21, this being simultaneously the first of the recitals under the auspices of the American Guild of Organists.

The Carl recitals are always enjoyable, both to connoisseur and layman. This is because this gifted organist always makes programs of much variety, ranging from classic Bach to popular Gounod; because they rarely exceed an hour and a quarter in length, and because the organist himself enjoys playing, as he enjoys giving pleasure. His is a broad soul, an intellectual mind, possesses ample technical ability, the whole united with sound common sense; accordingly, William C. Carl plans his recitals in such fashion that the appeal is universal. At 8 o'clock the gallery (favorite place for listeners) was full, and a quarter of an hour later the body of the church was comfortably filled. On the way to the church one could but note that people streamed in from all points of the compass; there were organ lovers from Brooklyn, amateurs from New Jersey, professionals from the Bronx and elsewhere, and the near by population, to whom the Carl organ recitals are household events. It would have done that gentleman good to have heard the many murmurs of appreciation, and a suppressed attempt at applause was made after the first number. A score of years ago, when the Carl recitals began, applause led a worthy deacon to mount the pulpit steps and announce, in unintentional rhyme, that

Brethren, you are requested not to applaud;
Remember, this is the House of God

Clean pedaling distinguished the Bach toccata in F, one of the war horses of the professional organist, and not to be attempted by any one whose feet do not equal his fingers in dexterity. The "audible silence" during Guilman's "Prayer and Cradle Song" was the most eloquent compliment possible; Carl played his master's graceful and melodious work with great effect. Brilliant in the extreme was Hollins' concert rondo; the blind English Cathedral organist certainly knows his instrument. Much dash and spirit characterized the new sonata by Johann Adam Krygel, and "Papa" Haydn's andante, known as "The Clock Movement," had orchestral spirit and quaintness. The Dutch master, V. Patrik Vrethblad, was represented by a pastorate of altogether charming qualities, and a piece by Bonnet was full of technical surprises.

Maud Morgan, the popular harpist, played at this recital, as at many previous ones. The harp has its ardent admirers, and when such music, of unusual musical worth as Thome's "Legende" for harp and organ, is played, then musicians may well feel pleased. Smaller pieces by Oberthur and Schuecker showed the solo capacity of the beautiful instrument, and a brilliant finale was that which ended the recital, Gounod's "Marche solennelle."

At the second of the Carl recitals, November 28, Effie Stewart, soprano, and Christiaan Kriens, violinist, took part. A detailed review will be printed in the next issue of THE MUSICAL COURIER.

Mark Andrews, F. A. G. O., gave the second recital in the series of American Organists (see notice elsewhere),

and Moritz E. Schwarz gives the eighth, at Trinity Church, December 21, 3:30 p. m.

Henry Such, Violinist.

The days are passed when it was customary to regard the Anglo-Saxon race as unmusical. Time was when the mere mention of England or America in connection with matters musical was sufficient to cause a sneer. Today these two great nations are emerging from that unjust stigmatization and are proving that they have something to say and something to do in the world of musical art.

Among the most recent of home products in the violinistic line is a young man, Henry Such of London, who inherits his talent and love of music from his father, Edwin



HENRY SUCH.

C. Such, a well known pianist and composer. Under the guidance of Joachim and Wilhelmj, with a fine Amati as his constant companion, supplemented by a love of work, study and art, Henry Such has made his way.

After completing his studies he straightway set his foot upon the steep and difficult path which all who elect a professional career must travel. He is today well along on that path and comes to America for the first time practically unheralded, and in a modest, unaffected manner, not in an endeavor to snatch the laurel from some other's brow, but to win one for himself. He has achieved a

considerable success and reputation abroad. He has been soloist with the Leipsic, Vienna (Richter), Munich (Keim), Stockholm (Royal Opera), Copenhagen (Philharmonic), London (Philharmonic) and other leading orchestras. He has appeared before the King and Queen of Denmark and at the Court of Stockholm.

Versatility and cosmopolitanism are the two chief features of this young man's artistic life. He delights in the best things from all schools, and is, of course, a worshiper at the shrine of classicism. Contrary to many other violinists, whom it has been the privilege and pleasure of the writer to interview, Mr. Such entertains no partiality for any particular concerto, his preferences being those of Brahms, Beethoven, Mendelssohn, Bruch (D minor) and Joachim (Hungarian).

In discussing the Mendelssohn, Mr. Such told an amusing story of how he once endeavored to play it with a London amateur orchestra, and how, as the conductor and members were unfamiliar with the music as well as with the art of accompanying, he had literally to play and conduct simultaneously.

The recital at which Mr. Such will introduce himself to the New World will take place in Mendelssohn Hall on Friday evening, December 9, in a program of vital interest to violinists as well as to music lovers in general.

The Hanson Vocal Quartet.

The Hanson Vocal Quartet is meeting with the success predicted for it when it was organized. Madame de Pasquali, soprano; Elizabeth Sherman Clark, contralto; George Harris, Jr., tenor, and W. Dalton-Baker, baritone, have all done splendidly. On a recent occasion the Quartet was fortunate in having the assistance of Adolphe Borchard, who made his first appearance in Columbus with a success equal to those which came to him elsewhere in America.

The Ohio State Journal, in speaking of them, said as follows:

The Women's Club opened its season of 1910-1911 in Memorial Hall last evening before an audience of more than 2,500. The Hanson Vocal Quartet and M. Adolphe Borchard gave the program.

Madame de Pasquali has for a long time been reckoned as one of the leading coloratura singers of the country, having been selected to follow Madame Sembrich with the Metropolitan Opera Company, of New York. She chose the familiar polonaise from "Mignon" for her first number, which she delivered in superb style.

Miss Clark chose the Verdi aria from "Don Carlos," "O Don Fatale," which displayed a very sonorous voice of great range, and she was compelled to respond to two encores.

Mr. Harris gave the aria from Massenet's "Griseldis." His voice is a high lyric tenor of agreeable quality. He sang the aria with good style and understanding and responded to an encore with Chadwick's "The Danza."

Mr. Dalton-Baker declaimed the prologue, "Il Pagliacci," in fine style. He has a beautiful bass-baritone voice and uses it with much skill.

Mr. Borchard made his first appearance in this city and disclosed a very facile technique and played with a very musical tone. The Chevallier variations displayed his command of tone coloring to exceptional advantage. Mr. Borchard proved to be a pianist who is most successful in music, and was warmly greeted by the audience and responded with an encore, "Polonaise."

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NEW YORK, November 28, 1910.

Frank J. Benedict's professional pupils, Suzan Bowen, lyric soprano, and Edward Benedict, lyric tenor, united in an hour of vocal music in the Benedict Studio, Carnegie Hall, November 21, which was much enjoyed by an audience which filled it. If there is one thing which strikes the listener more than anything in the singing of the Benedict pupils, it is their ease; this in turn must be based on a plentiful supply and control of the breath. Miss Bowen has a pretty voice, of high range, and young Mr. Benedict's tenor voice suggests dramatic possibilities. Handel, Schubert, Schumann, Brahms, Debussy and modern composers made up the program, and Mr. Benedict played musically accompaniments.

Mark Andrews, F. A. G. O., gave the second of the series of organ recitals under the auspices of the American Guild of Organists, at St. Luke's P. E. Church, Washington Heights, playing a program of modern works, with "St. Anne's Fugue," by Bach, to open. There was a spontaneity and impulse in Mr. Andrews' playing which kept one interested every moment. A scherzo and finale from his own new sonata contained much of interest; it sounded refreshingly natural, intermingled with such climax building as only a master organist attains, either in composition or performance. There was audible approval on all sides of the "Evening Star" and Gillet's light "Bluette." The improvisation ending the recital left one wondering how much was the organist's and how much Handel's; it might well have been called "Homage to Handel," the "Harmonious Blacksmith" theme running throughout. There was a good audience and many organists present.

Twenty-five assembled for the monthly dinner and meeting of the Fraternal Association of Musicians, Walter L. Bogert, president, at the Gerard Hotel, November 22. Following the dinner the S. Wood Clark Vibratone piano was shown, interesting those to whom the clever instrument was new. Dr. E. W. Scripture talked on "Some New Points on the Voice," illustrated with numerous appliances showing sound waves, vowels and consonants. Treasurer Gustav L. Becker reported thirty dollars collected from members, eight dollars paid in postage, etc. The association is the local branch of the New York State Music Teachers' Association, which is to meet at Buffalo next June.

Emma Thursby and sister Ina spent a pleasant summer in Italy and Switzerland. Miss Thursby first went to Genoa, where her pupil, Meta Reddish, studies, and has the young singer engaged for the San Carlo in Naples. At Rapallo she visited Reinhold Herman, and heard some of his artists in his new opera. At Salsomaggiore she saw another pupil, Reba Cornett-Emory. At Porto Recanati she stayed two weeks with Alessandro Bonci and Signora Bonci, following which she was several days at Etelka Gerster's at Pontevicchia, near Bologna. Chateau de Trevano (Louis Lombard's) and Madame Cappiani's villa at Rodi-Fiesio came next. She reports the madam as vigorous as always. At Luerne she visited Minnie Hauk at Villa Tribschen, at Onchy she saw Madame Sembrich, at Morges Paderewski. Four weeks in Paris and visits with Eames and Nordica closed the tour. Miss Thursby will give her usual Friday afternoon musical receptions in January and February.

Paul Dufault sang at a concert at Manchester, N. H., November 16. He is well known there, having been soloist at various important musical events. Two press notices follow:

It is unnecessary to introduce Paul Dufault, for he appeared before a Manchester audience two years ago; those present then well remember him, and those who were not, learned at that time that they missed one of the musical treats. Last night he sang, if possible, even better than then; his reception proved his popularity. He is considered one of the best tenors in New York City, and has been heard all over the country. Beside pleasing presence and perfect control he possesses a voice rich, robust and wide, with a quality which satisfies; it can safely be said he is one of the best,

if not the best, tenor ever appearing here. His diction is perfect and his articulation excellent; he is one of the finest singers of songs of this country.—The Union.

Mr. Dufault delighted, as he has delighted Manchester audiences and audiences far and near many times before. Storms of applause greeted his appearance, and ovations followed in the train of every number, at least half a dozen demands being made after his final song. It was considered a great privilege and treat to hear him last evening. His selections were popular ones and were given in the "Dufault way," a way altogether pleasing. His voice is one of purity and power, and he gives to songs that sentiment which their creators must have wished for them.—Mirror and American.

An informal musical event, November 21, in Elizabeth K. Patterson's residence studio brought the following artists before a friendly and cultured audience: John Bland, tenor; Mary Hamilton, a young singer just returned from Berlin; Signor Celli, pianist; Fannie Edgar Thomas and Lalage Fletcher, sister of Mrs. Fletcher-Copp. Miss Patterson thinks it is time American artists got together to make an artistic musical atmosphere in America.

The Grand Conservatory of Music, Beatrice Eberhard, Dean, is planning a students' concert (piano and vocal), Waldorf-Astoria Hotel, in January. Loma Sprinkle, a young wonder child, will play. Not long ago the Sisters of the Holy Cross, Rome, N. Y., brought a class of ten harmony pupils to the Conservatory; their appreciation of Miss Eberhard's work was expressed in a miniature gold violin presented her.

Henrietta Speke-Seeley, soprano and teacher, has long been on the staff of lecturers for the Board of Education, her lecture song-recital on Robert Schumann being most attractive. She was with Madame Cappiani in Switzerland during the summer, also visiting Germany and Spain, and is now busy with many pupils, at both her downtown studio on Forty-second street (just off Fifth avenue), and in the Bronx. Friends who know of Mr. Seeley's long illness will be glad to hear he is recovering.

Luella Gear, pupil of Mary Wagner Gilbert, Carnegie Hall, was recently heard in a concert at the Waldorf-Astoria Hotel, playing Grieg's "Wedding Day at Troldhaugen." She has finished style, and was much applauded by a large audience.

Henrietta A. Cammeyer, Dr. William Mason's late assistant, is planning pupils' recitals, having some young pianists who, under her guidance, have developed finely. She keeps the hour from 2 to 3 on Wednesdays for personal consultation, Hatfield House, 103 East Twenty-ninth street. Oscar Saenger indorses her teaching; following is a partial list of her patrons: Mrs. Henry A. Murray, Edward D. Page, Charles H. Russell, Oscar Saenger, H. R. Shelley, Charles Steele, Mrs. Hiram Sibley, Mrs. J. T. Terry, W. B. Tallman, Mrs. H. Van Sinderen, Mrs. Atwood Violet, Miss C. Williamsen, Mrs. W. A. Putnam, and Alice L. Morse. Carl Deis will assist at the Sinsheimer Quartet Concerts, at the Ansonia, which begin Thursday evening, December 1.

Madame Trotin has issued invitations to a recital of children's songs by her two little daughters Marcelle and Andree, nine and seven years of age, Sunday, December 4, 3:30 o'clock, at Berkeley Lyceum, 21 West Forty-fourth street, assisted by Mr. Guerriere, flutist. It promises to be highly interesting from an educational standpoint, as it will show what remarkable results can be obtained with children through study of sight singing.

At Calvary Baptist Church, West Fifty-seventh street, last Sunday evening illustrative of the topic, "Songs of Thanksgiving," the great choir, under the direction of Edward Morris Bowman gave a special musical service. The new "Harvest Cantata," by Julius Harrison, although short, is a work of distinction.

The past week has been a very busy one for John W. Nichols. He sang at St. Paul's Chapel of Columbia University, at the Waldorf-Astoria for the Eclectic Club, at the Flatbush Dutch Reformed Church, Brooklyn, and at the Fourteenth Regiment Armory, Brooklyn, at a private musical at the home of Mrs. St. John, of Orangetown, N. J., and at a Bohemian concert in Englewood, N. J.

Last Monday evening, Walter Henry Hall conducted a special musical service at St. James Church. The musical feature of the evening was the grand cantata, "Lauda Sion," by Mendelssohn. The choir was assisted by a chorus of nearly 100 voices. The soloist for the occasion were Mrs. Paula Crosby (soprano), Beatrice McCue (contralto), John W. Nichols (tenor), Overton Moyle (bass), and Felix Lamond (organist).

The musical service at the Tompkins Avenue Congregational Church, Brooklyn, Alfred G. Robyn, organist and director, drew another enormous assemblage last Sunday

evening. The program included "Come Unto Me," by C. E. Le Massena, sung by Mrs. Frederick Foote, contralto. Her rendition made such a deep impression that the minister, the Rev. Dr. Waters, has requested a repetition of the song at some future service.

Josefa Middecke, Voice Teacher.

Josefa Middecke, the well known voice instructor, has resumed her work at her new studio, 204 West Eighty-first street, near Broadway. Madame Middecke has met with an unusual degree of success in connection with scientific vocal instruction and voice placing, which is well exemplified in the fact that her pupils display an ease of action, absence of voice forcing and excellent control, with a perfection of detail, all of which were in evidence at the several recitals by her pupils last season.



JOSEFA MIDDECKE.

Madame Middecke was a favorite pupil of the late Louise Ross, the well known Berlin teacher, and has been a singer at the Royal Opera at Hanover, Germany. She has also achieved great success as a concert singer, having appeared under such famous conductors as Frank Van der Stucken and Gustav Mahler. She has taught at the New York College of Music for a number of years, and at present, in addition to her large class of private pupils, has charge of the vocal department of the Bangs & Whitton School for Young Ladies at Riverdale. Madame Middecke numbers among her students many professionals, Gertrude Hinzgoedecke being a member of the Hammerstein Opera Company.

Boris Hambourg Talks of America.

Boris Hambourg has some ideas that are worth considering. In a recent interview with the Baltimore Sun representative he declares that the great artists of Europe are virtually compelled to come to America. His interview in full is as follows:

European musicians have begun to recognize an American reputation as essential to complete success. I find the appreciation of American audiences fully as highly developed as that of the most cultured European audience. It could scarcely be otherwise, for America has enjoyed hearing the best musical artists in the world. The people here recognize the worthy and will not support anything else.

The American conservatories are the equal of any in Paris or Berlin, which are great musical centers. In every city in Europe the Peabody Institute is spoken of as a great musical institution, and its graduates take high rank in the conservatories of the Continent. They are as well prepared as those who have studied in Europe. I would not say that a European training for a musician was necessary, but at present it is rather desirable. A year, I would say, after attending the best schools in this country, and that not because of better teachers, but on account of the atmosphere which American institutes have not had time to acquire. It is hard to define this atmosphere, but it is something that leads to reflection without which no artist, however well trained, can be truly great.

America is the future center of culture of all kinds. The mixed nationalities which compose your people, from whom the geniuses of all ages have come, make this the logical land for great compositions and artists. Then America has money to develop the latent genius of its varied people. You are too much in a hurry—too much bustle at present. It is a people finding itself, but in time this country will be the home of art.

I have been in the largest cities of the world, but never did I feel the overpowering greatness of any place as I did New York. The tour through the West and South has but emphasized my first impression. Another thing of great interest to me is the intellectuality of the American woman. She seems to be the leader in everything, especially in music. Nearly every concert I have given so far has been under the auspices of some women's club. This is not seen on the other side. The beauty of the American woman, which is famous all over the world, is not exaggerated a bit. I am in love with the country and its people.—Baltimore Sun, November 25, 1910.

Christine Miller with Pittsburgh Art Society.

Christine Miller, the Pittsburgh contralto, will sing tonight (Wednesday) in her city with the Pittsburgh Art Society, when a Bach program will be given. The notice sent out to members of the society bears the following tribute to Miss Miller:

There is no one in many years who has received such unstinted praise in oratorio work, particularly in Bach's music, as Christine Miller, who has sung in many places and many times the wonderfully beautiful Il minor Mass, "Christmas Oratorio" and "St. Matthew Passion."

We feel that this will be an opportunity for all our members to become better acquainted with these two rare musicians living in our midst and to hear the fine remodelled organ which is not excelled in richness and variety of tonal effects by any in the country.

Hostess—Mr. Squibbs is going to recite a comic song.

Guest—I knew something would happen. I upset the salt at the dinner table.—Stray Stories.

BORCHARD'S SECOND RECITAL.

Adolphe Borchard's second piano recital, in Mendelssohn Hall, Tuesday afternoon, November 22, again drew a full house of interested listeners, who followed the fine French pianist with enthusiasm through the attached program:

Sonata, Appassionata Beethoven
Rhapsody, op. 79, No. 2 Brahms
Romance, F sharp major Schumann
Two Songs Without Words Mendelssohn
Sonata, A major Mozart
Ballade, A flat Chopin
Etudes, E major, C sharp minor, G flat, C minor, F major,
G flat Chopin
Jardin sans la Pluie Debussy
Ich Liebe Dich Grieg
Polonaise Liszt

As at his first concert, Borchard exhibited complete mastery over the mechanism of his instrument, and at once set at rest all questions as to considerations of technique—octaves, digital agility, trills, double notes, scales, all included. He has the whole bagful of keyboard tactics literally at his fingers' ends, and in the domains of pedaling and tonal manipulation even adds a few touches which some other pianists might copy with profit to themselves.

The "Appassionata" sonata had the necessary breadth and impetus in the Borchard version, and particularly the last movement made an unusually impressive showing. Brahms was set forth with fire, Schumann with romantic declamation, and Mendelssohn with straightforward sentiment. Mozart's A major sonata could not have been delivered with purer touch or clearer analytical lucidity.

In the modern group—classing Chopin as a modern, too—Borchard warmed his hearers into their heartiest expressions of pleasure, and it must be confessed that his Chopin reflected an intimate and sympathetic understanding which the player did not quite reveal at his debut here, probably owing to excessive nervousness.

A trio like Debussy, Grieg and Liszt are splendid mediums to serve as musical background for Borchard's "impressionistic" tendencies, spoken of in a previous issue of THE MUSICAL COURIER, and he did full justice to the elusiveness of Debussy, the atmosphere of Grieg, and the surface glitter of Liszt in his polonaise.

French pianism reaches no higher state of perfection than is manifested in Borchard, for he represents the very flower of the Paris Conservatoire—a Grand Prix graduate. In polish and glibness of finger work and in tasteful and agreeable handling of tone there is no school of piano playing superior to the French. Borchard was made the recipient of a generous ovation on the part of the audience and took his honors with the same impersonal modesty that he displayed at his initial recital here. Clearly here is a man who would rather present the composers to the public than himself—a unique departure in our day of self puffery and ego exploitation.

ADOLPHE BORCHARD, FRENCH PIANIST.

As the papers all over the country are calling Adolphe Borchard a French pianist, this paper may as well follow suit, and in so doing call attention to some of the points that are brought forward regarding his original playing. For instance, the North American, of Philadelphia, says that "The quality of tone M. Borchard produces is superb in liquid loveliness as well as sonorous depth," and, furthermore, it says "His Mozart sonata was a poem," and then it says that, next to Mozart, M. Borchard "excelled in the modern French music."

The Globe of New York, regarding his last recital, says that "Facility of technique and distinction of style mark his playing."

The Evening Telegram says that he strengthened the success of his first recital by his fine work of yesterday.

The Philadelphia Press, speaking of his Philadelphia performance, says, "It is to be hoped M. Borchard will return to Philadelphia again this season. He is a distinct addition to the public performers in his field." Speaking of his program the Press says that it was attractively varied.

The New York Sun said that his treatment of the compositions contained much that was beautiful; that the Beethoven sonata slow movement showed musical feeling, and other numbers mentioned displayed the player's fine rhythm and much brilliancy of color.

The Press of New York, speaking of the second recital, says that he more than confirmed the deep impression of splendid playing created at his first appearance.

The Staats-Zeitung, also, speaking of his second recital, says that his Mozart playing is a tender art, with the finest tone nuances, through which he makes splendid impressions.

The Philadelphia North American, speaking of his performance of November 19, says, "Borchard is no book

taught copyist. He has original ideas and he is by no means timid in putting them into effect."

The Evening Sun, of New York, in speaking of his second recital, says, "The admirable traits of this tall, slender



ADOLPHE BORCHARD.

youth from France are his French taste and his amazing clearness. Little phrases you never picked out before in old 'Songs Without Words' come tinkling like drops of ice water from his fingers."

Corinne Rider-Kelsey Never So Brilliant.

The artistic growth of Corinne Rider-Kelsey, as well as her widespread popularity, have been a constant source of wonder to all, except to those who know her intimately. The fact that she is singing today more brilliantly than ever before in her career occasions no surprise in the minds of those who know her capacity for work and her power of application. If young singers could only realize the immense value of these latter qualities and find in Madame Rider-Kelsey's remarkable career a living monument to their influence they would be spared much anxiety over the tardiness of material results. In the next three weeks Madame Rider-Kelsey will sing twelve recitals in the following cities: Auburn, N. Y., Indianapolis, Ind., Sandusky, Ohio, Lafayette, Ind., Rockford, Ill., Appleton, Wis., Chicago, Ill., Pittsburgh, Pa., Raleigh, N. C., and three other Southern cities.

The following press notices represent the critical opinion of Buffalo on Madame Rider-Kelsey's recital in that city last week:

MADAME RIDER-KELSEY BRILLIANT IN SONG.

RECITAL AT TWENTIETH CENTURY CLUB STIRS LARGE AUDIENCE—VAST MUSICAL RESOURCES DISPLAYED BY VOCALIST.

Thoroughly delightful in every respect was the song recital by Corinne Rider-Kelsey at the Twentieth Century Club Hall last evening, when this brilliant young American artist presented a program which was in itself a fine example of what high, standard program making can be brought to. The classic and the modern, all of the best, were so harmoniously arranged as to offer a genuine musical feast, and in the interpretation of each number Madame Rider-Kelsey captivated her hearers. In her one finds the gift of expression developed to the highest degree, while combined with it is a purity and loveliness of tone and a finish of vocal technique that should serve as a model to all students of song.

Her first number, the aria, "Voi che sapete," from "Marriage of Figaro," Mozart, was delivered with a beauty of tone and charm of style that displayed her vast musical resources. "L'Invisible" (Menuet, 1735), an old French melody, and "La Violette," by Scarlatti, were both gems (the former having had to be repeated), while the Old English song, "How Sweet Is She," was an exquisite little offering. In Handel's "Oh, Had I Jubal's Lyre" the joyous and exuberant quality in her voice and her brilliant execution were fittingly brought out. In a group of German songs her rendition of Brahms' "Die Mainacht" was so lovely that the audience demanded its repetition. The beauty of her mezzo voce found its proper expression in Grieg's "Mit einer Wasserlilie," which was sung with infinite delicacy.

Her splendid dramatic and vocal equipment found a fitting vehicle in "Die Lorelei," by Liszt, and won such a hearty encore that, in response, Madame Rider-Kelsey sang with much feeling Dvorak's "Songs My Mother Taught Me."—Buffalo Courier, November 22, 1910.

CORINNE RIDER-KELSEY GIVES AN EXCELLENT RECITAL.

HEARD AT HER BEST—PROGRAM WAS ONE OF THE BEST EVER PRESENTED IN BUFFALO.

During different years of its existence the Twentieth Century Club has brought to Buffalo for public appearance many men and women distinguished in the world of art and literature. It added to the long list last evening the name of Corinne Rider-Kelsey, who gave, under the auspices of the club, her first entire recital in this city, although she has appeared here as soloist on four former occasions.

It was a beautiful program that the artist had prepared for her Buffalo recital. Opening with Mozart's "Voi che sapete," which

affords scope for the display of bel canto, which is one of Madame Rider-Kelsey's many vocal virtues, it offered groups of French, German and English songs, ranging from Scarlatti to MacDowell. An Old French song, "L'Invisible," composed in 1735, was charming, and was so delightfully sung that Madame Kelsey was obliged to repeat it. . . . Madame Kelsey was especially happy in her delivery of the French songs, among which were "La Brise" and "Connaissiez-vous mon hirondelle?" by Piron, being sung with beautiful expression and sentiment, the latter being repeated. Debussy's "Mandoline" also was most effectively given and was demanded.

In the matter of flawless tone production, admirable vocalization and excellent musicianship, Madame Kelsey is an artist whose work is a constant delight. . . . Madame Kelsey made the most dramatic effects of the evening in Liszt's "Die Lorelei," which was admirably sung and after which she gave as an encore Dvorak's "Songs My Mother Taught Me." The English group met with much favor, especially MacDowell's "The Bluebell" and Henschel's "The Rainbow." In response to the hearty recall an extra number was granted at the close of the program.—Buffalo Express, November 22, 1910.

FRENCH OPERA IN NEW ORLEANS.

NEW ORLEANS, La., November 24, 1910.

An immense audience, even larger than that which attended the "Huguenots" on "Taft" night last season, welcomed the new French Opera Company at its premiere. Mr. Layolle chose for the debut of his artists this same opera, which, in the hands of Mr. De La Fuente, seemed vivified. Judging this company on a first night it may be called an excellent one. Fontaine, the tenor, is as fine an actor as he is a singer, and his Raoul will be remembered as one of the few unusual ones heard here. The American contingent of the company is composed of Miss Sclar (Miss Plummer of Maine), Miss Donaldson and Robert Moore, baritone, who acquitted themselves admirably. In Mlle. Cortez, Mr. Layolle has given New Orleans the best Dugazon heard here in many years. Mr. Caillot, basso cantante, sang the role St. Bris with uncommon style, and Huberty, the deep voiced basso of last year, was a Marcel who would do credit to any stage, both vocally and dramatically.

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The New Orleans Music Teachers' Association has resumed its bi-monthly meetings, which have proved of great educational value.

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The Saturday Afternoon Circle has branched out into managerial lines. This musical organization, composed of about thirty ladies, has engaged no less an attraction than the Flonzaley Quartet for its first offering. Mrs. Mark Kaiser, the energetic president, and Mrs. Otto Joachim, founder and vice president, are entertaining ambitious plans for the serious little club of music lovers.

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The first concert of the New Orleans Symphony Orchestra, under the direction of S. O. Frank, was held last Sunday afternoon. The orchestra has made marked strides during the past few months, and, judging from the reception accorded it, it has every reason to expect hearty support. Mr. Frank has shown great patience and energy in bringing the organization up to its present proficiency. The soloist was Aurore Livaudais, a young girl of seventeen, who displayed a good deal of technique and a remarkable amount of poise. She is a pupil of Mr. Frank, and won for herself and teacher rounds of applause.

HARRY B. LOEB.

St. Mark's Hospital Benefit Concert.

The artistic and financial success of the St. Mark's Hospital Benefit Concert given Saturday evening, November 26, in Carnegie Hall, is most gratifying to all concerned in the undertaking. Adolphe Borchard, Elizabeth Sherman Clark and Boris Hambourg, who appeared on the program as soloists, won deserved applause for their splendid musical achievements.

Mr. Borchard's playing of the Liszt E flat concerto elicited repeated recalls at the close of the number. The applause was so insistent that he was compelled to give an encore, which met with similar applause. The excellence of his playing manifested in New York at the two recitals given by the distinguished French pianist were again in effect on this occasion. Boris Hambourg also won an ovation for his superb cello playing. Elizabeth Sherman Clark, who is always a favorite with her audiences, sang "Im Herbst," by Franz; "La Lettre d'Adieu," by C. Krienz; Horatio Parker's "The Lark Now Leaves His Watery Nest" in charming style and with beautiful quality of tone. She was the recipient of well merited applause and graciously responded with an encore.

Norbert Salter Coming to America.

The Berlin impresario and concert director, Norbert Salter, leaves Europe December 30, on the steamer George Washington, for a visit to America. He will be heartily welcomed by many of his friends on this side.

"Your daughter practises on the piano faithfully, I notice. Now, mine hates it."

"Mine does, too. But she'd rather practise all day than help with the housework."—Louisville Courier-Journal.



St. Louis, Mo., November 17, 1910.

Most interesting was the anticipation of the pleasure to be enjoyed from the first concert of the Amphion Club and delightful the realization. Given in the Odeon on Monday evening, November 14, the members and soloists were greeted by a brilliant and enthusiastic audience composed of musicians and lovers of musical art in its highest form. As the chorus formed on the stage which had been most beautifully and tastefully decorated, there was a thrill of pleasurable excitement in the hearts of those in attendance, who had the one thought: a strong organization and a strong leader. Those who have not heard of the Amphion Club and its work in the city of St. Louis are to be considered behind the times entirely, and those who say they do not know E. R. Kroeger are sadly in need of enlightenment in regard to distinguished musicians of our time and country. Much satisfaction was evident upon Mr. Kroeger's consent to direct the musical part of this club, and the numbers given at this concert were the successful outcome of that promise well performed. Eight numbers were rendered, the two most to be remembered being "The Long Day Closes" (Sullivan) and "Dance of the Gnomes" (MacDowell). Mr. Kroeger and the club are to be congratulated on the finish and style of each number given according to its separate interpretation, and if in the short time they have worked together such results can be obtained, music lovers may well look forward to the future for a most brilliant and successful season.

Adolphe Borchard, the pianist of the evening, played in that delightful, dainty style well fitting this program, and not only was he appreciated for his work as a superb artist, but particularly was the audience delighted with his selections which were so appropriate in the way of diversion, as well as instructive to students. His delicate touch and exquisite changes from forte to pianissimo and the masterful technic which carried the softest tone to the extreme back of the house, and thrilled the listener with its beauty and meaning, were enough even for the uncultivated ear to feel rejoiced at having the opportunity to hear Mr. Borchard. Mr. Borchard gave three numbers from Chopin in his first group and was enthusiastically recalled. The second group was by Rossini-Liszt.

Frances Alda, prima donna soprano of the Metropolitan Opera Company, was the other soloist of the evening and she was a delight. Her voice is extremely high and of a quality and sweetness which enable her to give that rare interpretation and style to everything she does, and which undoubtedly wins for her the high position she occupies and the many ardent admirers of her work. Madame Alda was received with the greatest enthusiasm and graciously responded to several encores.

The first concert of the season by the Knights of Columbus Choral Club was given Wednesday evening, November 9, at the Odeon. Rev. Father Manzetti had prepared a most beautiful number of selections to be given by the club, assisted by the Gregorian Choir, which lent much to the beauty of the concert as a whole. The soloist of the evening was Eva Mylott, who, though a stranger in our ranks, was made welcome by the heartiness of the reception given her. The opening number given by the club and Gregorian Choir was "Ask If Yon Damask Rose Be Sweet," arranged by Schumann. This was followed by a group of two numbers by Miss Mylott. The club and Gregorian Choir gave "Le Cerf du Bois" as the third number, followed again by Miss Mylott with a group of three numbers. After an intermission the club and Gregorian Choir gave two numbers, the improperia being the most unique as well as the most beautiful. Two groups were then given by Miss Mylott, the program concluding with a sailors' chorus by the club and choir. The work of the Knights of Columbus Choral Club is always of the very highest order and this concert was in no wise less great than former ones have been. Rev. Father Manzetti shows himself capable of making selections which not only please, but are of that class which find sympathetic listeners among the musicians who know and understand

the best; and yet they are of such rare beauty that those untutored yet in music's art can fully appreciate all. Miss Mylott possesses a most winsome stage presence coupled with her ability as a singer and proved most satisfactory in her work, and very kind in responding to the encores. The pleasure of this concert will remain long in the minds of those who attended and the following ones are looked forward to as rare treats.

The ladies of the Morning Choral were delightfully entertained by a repertory of songs given by Emilio de Gogorza to members only in the Wednesday Club Auditorium, Wednesday morning, November 16. The general verdict of the ladies was that Mr. de Gogorza's work pleased them most entirely, and although the program was long the artist was compelled to respond to numerous encores or offend entirely the brilliant feminine audience waiting so eagerly to hear more. At the finish of the program the ladies, who are wont to rush away to their especial engagements, remained seated, and in response to this tribute to his work the singer gave a song that left an impression never to be forgotten, "Mother o' Mine." Mr. de Gogorza was accompanied by Robert Schmitz, who proved himself a success as a soloist as well as accompanist and gave as a diversion a group of three selections by Debussy, which were gems in composition and in rendition. Altogether the ladies spent a delightful morning and look upon this as one of the most artistic treats they have had in some time. It is to be regretted that only members were in attendance as others knowing of the work of these two artists failed to have an opportunity to hear them in this appearance.

The pupils of Grace Alexander Leland gave a recital recently at the Musical Art Building and filled the hall to the doors with enthusiastic listeners. This little woman is indeed to be congratulated upon the phenomenal success she is having in the training of young voices in vocal art. The program on this occasion was composed of many songs beloved by all to whom melody is dear and I proved that the girls were aspiring to artistic fame to thus attempt those things that after all are more difficult to sing than some more ambitious selections. Ruth Hazlett, Ruth Smith, Jessie Blakemore and Helen Hazlett were the students brought before the public at this recital and the young ladies may well feel proud of this distinction.

A very interesting recital was given on November 10 at the Strassberger Conservatory of Music by the pupils of Professors Samuel Bollinger, F. Heink, G. Buddeus, G. Parisi, Madame Whitehead Lamaire and Madame Sheets-de Lauzainghein. Solos were given by piano, violin and voice pupils, and their playing showed careful and individual training. It is the aim of the conservatory to employ none but the best to give instruction in their line and yet they are allowed to use their own individuality, not adhering to any one method of procedure, but rather giving the teacher the latitude of the different schools from whence they come, and being secured from the best European schools of music and art are found most capable of performing the task well. The recitals of the Strassberger Conservatory are attended by an appreciative lot of people who go because they are sure of hearing that which satisfies and appears less amateurish than would be expected when given by the pupils of a school. Those who appear on the different programs having been thoroughly drilled they present a fine appearance and give something of an artistic nature to their listeners.

The letters from St. Louis during the following weeks will contain accounts of little visits to studios of prominent teachers. These visits are found very interesting and will bring teachers somewhat more in touch with each other's work.

Later St. Louis News.

The second concert for the season given by the Symphony Orchestra was attended Friday evening and Saturday afternoon by the usual cultured audience. This was probably one of the most popular of all the concerts as the program was made up of features not only attractive in themselves, but for other reasons of local musicians. "Thanatopsis" overture by E. R. Kroeger, of this city, was one of these features, and the farewell appearance of Marcella Sembrich was the other. The overture was the opening number. Symphony in D major (Sibelius), followed. As a whole this was very satisfying, and the splendid directorship of Max Zach was plainly apparent. Following this came Sembrich, who on this occasion was not at her best, and in the aria from "Nozze di Figaro" her middle tones seemed somewhat tighter than usual, and her voice lacked that quality which carries something more than mere tone. The program concluded with "Carneval in Paris" (Svendsen), which was brilliant and beautiful.

Very attractive was the first concert given this fall by the Apollo Club Tuesday evening, November 22. The

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ONE OF GERMANY'S GREATEST ARTISTS SINGS TO A FINE AUDIENCE.

Alexander Heinemann is one of those singers who combines a most beautiful voice and perfect enunciation with an intense musical temperament, a combination which one seldom meets with. In a program well calculated to display his versatility, he succeeded in carrying his audience with him from the beginning of one of the shortest concerts ever given here—it lasted barely more than an hour—to its end. As an interpreter, Heinemann is par excellence. He injects into his readings all variety of moods and the most beautiful tonal effects imaginable. It is extremely difficult to say in which of the songs he was at his best. Perhaps the most impressive numbers were those in the Loewe group, which consisted of the "Abendlied" and "Edward," two compositions radically different in both thought and style. In "Edward" the singer rose to wonderful dramatic heights and evoked a storm of applause at its conclusion. Loewe's "Heinrich der Vogler" was given as an encore. The "Ich groÙe nicht" of Schumann was beautifully sung,

and the manner in which he exhibited the sublimity of the text of this one of Heine's most exquisite poems could not fail to touch the hearts of his hearers. The "Erlking" of Schubert and Schumann's "Belshazzar" gave further opportunity for dramatic display. Three songs by Hans Hermann, "Der alte Herr," "Der alte Garten" and "Drei Wanderer," the first two being seldom heard, closed the program. The "Der alte Herr" is droll and quaint and a repetition was demanded by the audience. At the conclusion of this group the singer was given recall after recall and was compelled to add three extra numbers. Among them were two delightful Brahms songs, "Hans und Liese" and an old German folk song, "Ach, moder ich will a Ding haben." In the latter the singer fairly convulsed his audience with laughter.

Mr. Heinemann had the sympathetic co-operation of John Mandelbrod at the piano. Mr. Mandelbrod showed himself to be an excellent accompanist, and a great deal of the success achieved by Mr. Heinemann was due to his efficient work.—Milwaukee Sentinel, November 11, 1910.

HEINEMANN POSSESSES FINE BARITONE VOICE.

An hour of German lieder by one of the foremost exponents of that style of singing was given Detroit music lovers Sunday afternoon in the Garrick Theater when Alexander Heinemann, of Berlin, made his first appearance in this city.

A publicity agent is loudly trumpeting the announcement that Herr Heinemann is "the rival of Dr. Wüllner." To those who have heard both men the question must arise, In what sense is the rivalry? Dr. Wüllner and Mr. Heinemann are as opposite as the poles. The former is tall, lank, rugged, with a dramatic intensity that bespeaks the actor more than the singer. The latter is short and rotund and his best effects are obtained through delicacy of vocalization.

Dr. Wüllner's singing voice is distinctly limited, but his art is limitless. Herr Heinemann possesses a fine baritone voice that is almost a basso, but it is his use of the pianissimo that is chiefly remarkable in his singing. His mezza voce might be that of a woman, it is so delicate and fine. His program offered four groups of well-known songs by well-known German writers—Schumann, Schubert, Loewe and Hermann. They were chosen with a keen eye for proportion, embodying the religious and majestic, the dramatic, the dainty and blithe and the lightly humorous. It was the latter, exemplified in the Hermann song, "The Old Dandy," that took the fancy of the audience to the greatest extent, the applause bringing a repetition of it.

The "Erl King," another war horse of the dramatic prima donna and the baritone, also had its own interpretation from Heinemann. He closed his program with "The Three Wanderers," which he gave with the best dramatic effect of the afternoon. John Mandelbrod gave admirable support at the piano.—Ella Mae Hawthorne, in Detroit Times, November 14, 1910.

ALEXANDER HEINEMANN SHOWS INTERPRETATIVE ABILITIES IN WIDE RANGE OF SELECTIONS.

When Alexander Heinemann comes to Detroit next time he will sing to a larger audience than the one that greeted him at the Garrick Theater yesterday afternoon, for Heinemann is one of those artists that make their public and keep it.

This new "lieder" singer from Germany is not like the one we listened to last year and the year before. He is, nevertheless, a fine artist, with interpretative abilities all his own. The Heinemann voice is baritone, inclining toward bass. It is powerful, sweet and beautifully trained. One feels, in fact, that its owner can do with it almost anything he pleases.

Yesterday's recital began with a group of four Schumann numbers, the most pretentious being the composer's "Belshazzar." Because Heinemann has been compared widely with Dr. Wüllner it was impossible entirely to put the latter into the background of the past, and in spite of superiority of vocalism the listener missed the impressive ruggedness and apparent freedom from all convention and rule, which characterized Wüllner and makes one love his art as something unique.

The singer began his second number, a Schubert group, with

"Webin," that rippling, sparkling little song that tells of brooks and mills. Here Heinemann began to grow on one. He developed a finish, and a power to produce subtle and delicate effects and shadings and atmospheres. In the impressive "Litanei" he rose to heights of interpretation that perhaps have not been surpassed in Detroit in many years. His "Erlking" was noteworthy for just one thing, the superior fiendishness of the spook's triumph.—Detroit Free Press.

ALEXANDER HEINEMANN SCORES TREMENDOUS SUCCESS IN DAYTON.

Alexander Heinemann's appearance at the Victoria last night proved a far greater treat to Dayton music lovers than was anticipated. In fact, the enthusiasm of the audience rose to a pitch seldom witnessed in Dayton, no matter what the attraction.

Mr. Heinemann has a distinctly individual style of singing, and the one word "singing" needs much emphasis in his case. One of the New York critics has aptly said that in his marvelous reading of Schubert's "Erlking" he does not stoop to ventriloquism for effect. How rare it is that we hear an artist with an equipment of voice and soul such as is found in Mr. Heinemann! Since Dr. Wüllner has visited America a great many singers have endeavored to imitate him (he, however, is inimitable) by using a somewhat thin voice.

Dr. Wüllner's voice is altogether unlike Mr. Heinemann's, but their style of singing is indeed very similar. Mr. Heinemann is bound to be one of the potent factors in musical circles which America has ever known, even though he does sing in German. He invariably insists that the English words be printed on the program in full, and then he gives us the pure German just as the German masters wrote it, and it was obvious on last night that the audience was wholly satisfied, for one could hear "He is positively the greatest I have ever heard," among the non-German speaking people as freely as among the Germans.

When we take into consideration the large per cent. of musical literature which emanates from the Germans, Mr. Heinemann's art surely cannot help appealing to any sane mind, for it is in his marvelous style which made him so famous, and to any student who ever stops to think this is, above all, the valuable asset in Mr. Heinemann's art so far as being educational is concerned.

His singing of such ballads as Schumann's "Belshazzar," Loewe's "Edward," Schubert's "Erlking," have won for him the unstinted praise of every critic of any consequence who has ever heard him. Those who heard the master of song on last evening will never forget those inimitable pianissimos in "Litanei," nor will they cease to recall his marvelous tone production in Hans Hermann's "Drei Wanderer." Herr Mandelbrod's accompaniments were above criticism. We hope to hear these artists again before the season is past.—J. Louis Shenk in Dayton (Ohio) Herald, November 13, 1910.

For Opera Patrons and Society Leaders.

Opera patrons and leaders of society will be glad to avail themselves of the cleaning and dyeing establishments of Schwarz & Forger, which are at 592 Fifth avenue and 1 East Thirty-eighth street, both in the heart of the musical world. The work done by this firm is unsurpassed for thoroughness and with the promptness that is also of importance in the height of the season. Gloves and gowns and other articles are cleaned at short notice. Every attention is paid to the wishes of patrons. Many society women in Newport, as well as the wives of army and navy officers stationed at the beautiful Rhode Island watering place, are among the regular patrons of the Newport branch of the firm.—Adv.

Let the seeker for amusement, then, who is capable of enjoying only rapid-fire opera stay away from "Armide," unless he can bring himself to approach the work humbly as one anxious to improve his taste. This opera is no designed to satisfy the searcher for sensations; it is made for persons who can sit in quiet contemplation of beauty, absorbing slowly what the poet presents to eye and ear.—New York Press.

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HOLGER BIRKEROD, Voice PETER MOLLER, Cello

ADELE KRUEGER

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St. Louis, Mo., November 17, 1910.

Most interesting was the anticipation of the pleasure to be enjoyed from the first concert of the Amphion Club and delightful the realization. Given in the Odeon on Monday evening, November 14, the members and soloists were greeted by a brilliant and enthusiastic audience composed of musicians and lovers of musical art in its highest form. As the chorus formed on the stage which had been most beautifully and tastefully decorated, there was a thrill of pleasurable excitement in the hearts of those in attendance, who had the one thought: a strong organization and a strong leader. Those who have not heard of the Amphion Club and its work in the city of St. Louis are to be considered behind the times entirely, and those who say they do not know E. R. Kroeger are sadly in need of enlightenment in regard to distinguished musicians of our time and country. Much satisfaction was evident upon Mr. Kroeger's consent to direct the musical part of this club, and the numbers given at this concert were the successful outcome of that promise well performed. Eight numbers were rendered, the two most to be remembered being "The Long Day Closes" (Sullivan) and "Dance of the Gnomes" (MacDowell). Mr. Kroeger and the club are to be congratulated on the finish and style of each number given according to its separate interpretation, and if in the short time they have worked together such results can be obtained, music lovers may well look forward to the future for a most brilliant and successful season.

Adolphe Borchard, the pianist of the evening, played in that delightful, dainty style well fitting this program, and not only was he appreciated for his work as a superb artist, but particularly was the audience delighted with his selections which were so appropriate in the way of diversion, as well as instructive to students. His delicate touch and exquisite changes from forte to pianissimo and the masterful technique which carried the softest tone to the extreme back of the house, and thrilled the listener with its beauty and meaning, were enough even for the uncultivated ear to feel rejoiced at having the opportunity to hear Mr. Borchard. Mr. Borchard gave three numbers from Chopin in his first group and was enthusiastically recalled. The second group was by Rossini-Liszt.

Frances Alda, prima donna soprano of the Metropolitan Opera Company, was the other soloist of the evening and she was a delight. Her voice is extremely high and of a quality and sweetness which enable her to give that rare interpretation and style to everything she does, and which undoubtedly wins for her the high position she occupies and the many ardent admirers of her work. Madame Alda was received with the greatest enthusiasm and graciously responded to several encores.

The first concert of the season by the Knights of Columbus Choral Club was given Wednesday evening, November 9, at the Odeon. Rev. Father Manzetti had prepared a most beautiful number of selections to be given by the club, assisted by the Gregorian Choir, which lent much to the beauty of the concert as a whole. The soloist of the evening was Eva Mylott, who, though a stranger in our ranks, was made welcome by the heartiness of the reception given her. The opening number given by the club and Gregorian Choir was "Ask If Yon Damask Rose Be Sweet," arranged by Schumann. This was followed by a group of two numbers by Miss Mylott. The club and Gregorian Choir gave "Le Cerf du Bois" as the third number, followed again by Miss Mylott with a group of three numbers. After an intermission the club and Gregorian Choir gave two numbers, the improperia being the most unique as well as the most beautiful. Two groups were then given by Miss Mylott, the program concluding with a sailors' chorus by the club and choir. The work of the Knights of Columbus Choral Club is always of the very highest order and this concert was in no wise less great than former ones have been. Rev. Father Manzetti shows himself capable of making selections which not only please, but are of that class which find sympathetic listeners among the musicians who know and understand

the best; and yet they are of such rare beauty that those untutored yet in music's art can fully appreciate all. Miss Mylott possesses a most winsome stage presence coupled with her ability as a singer and proved most satisfactory in her work, and very kind in responding to the encores. The pleasure of this concert will remain long in the minds of those who attended and the following ones are looked forward to as rare treats.

The ladies of the Morning Choral were delightfully entertained by a repertoire of songs given by Emilio de Gogorza to members only in the Wednesday Club Auditorium, Wednesday morning, November 16. The general verdict of the ladies was that Mr. de Gogorza's work pleased them most entirely, and although the program was long the artist was compelled to respond to numerous encores or offend entirely the brilliant feminine audience waiting so eagerly to hear more. At the finish of the program the ladies, who are wont to rush away to their especial engagements, remained seated, and in response to this tribute to his work the singer gave a song that left an impression never to be forgotten, "Mother o' Mine." Mr. de Gogorza was accompanied by Robert Schmitz, who proved himself a success as a soloist as well as accompanist and gave as a diversion a group of three selections by Debussy, which were gems in composition and in rendition. Altogether the ladies spent a delightful morning and look upon this as one of the most artistic treats they have had in some time. It is to be regretted that only members were in attendance as others knowing of the work of these two artists failed to have an opportunity to hear them in this appearance.

The pupils of Grace Alexander Leland gave a recital recently at the Musical Art Building and filled the hall to the doors with enthusiastic listeners. This little woman is indeed to be congratulated upon the phenomenal success she is having in the training of young voices in vocal art. The program on this occasion was composed of many songs beloved by all to whom melody is dear and proved that the girls were aspiring to artistic fame to thus attempt those things that after all are more difficult to sing than some more ambitious selections. Ruth Hazlett, Ruth Smith, Jessie Blakemore and Helen Hazlett were the students brought before the public at this recital and the young ladies may well feel proud of this distinction.

A very interesting recital was given on November 10 at the Strassberger Conservatory of Music by the pupils of Professors Samuel Bollinger, F. Heink, G. Buddeus, G. Parisi, Madame Whitehead Lamaire and Madame Sheets-de Lauzainghein. Solos were given by piano, violin and voice pupils, and their playing showed careful and individual training. It is the aim of the conservatory to employ none but the best to give instruction in their line and yet they are allowed to use their own individuality, not adhering to any one method of procedure, but rather giving the teacher the latitude of the different schools from whence they come, and being secured from the best European schools of music and art are found most capable of performing the task well. The recitals of the Strassberger Conservatory are attended by an appreciative lot of people who go because they are sure of hearing that which satisfies and appears less amateurish than would be expected when given by the pupils of a school. Those who appear on the different programs having been thoroughly drilled they present a fine appearance and give something of an artistic nature to their listeners.

The letters from St. Louis during the following weeks will contain accounts of little visits to studios of prominent teachers. These visits are found very interesting and will bring teachers somewhat more in touch with each other's work.

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Later St. Louis News.

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Mr. Heinemann's interpretation is his own, intelligent, refined and musical, keeping well within the province of lieder singing and not venturing into the debatable borders of the half recitative.—Chicago Evening Post.

ONE OF GERMANY'S GREATEST ARTISTS SINGS TO A FINE AUDIENCE.

Alexander Heinemann is one of those singers who combines a most beautiful voice and perfect enunciation with an intense musical temperament, a combination which one seldom meets with. In a program well calculated to display his versatility, he succeeded in carrying his audience with him from the beginning of one of the shortest concerts ever given here—it lasted barely more than an hour—to its end. As an interpreter, Heinemann is par excellence. He injects into his readings all variety of moods and the most beautiful tonal effects imaginable. It is extremely difficult to say in which of the songs he was at his best. Perhaps the most impressive numbers were those in the Loewe group, which consisted of the "Abendlied" and "Edward," two compositions radically different in both thought and style. In "Edward" the singer rose to wonderful dramatic heights and evoked a storm of applause at its conclusion. Loewe's "Heinrich der Vogler" was given as an encore. The "Ich grolle nicht" of Schumann was beautifully sung,

and the manner in which he exhibited the sublimity of the text of this one of Heine's most exquisite poems could not fail to touch the hearts of his hearers. The "Erlkönig" of Schubert and Schumann's "Belshazzar" gave further opportunity for dramatic display. Three songs by Hans Hermann, "Der alte Herr," "Der ode Garten" and "Drei Wanderer," the first two being seldom heard, closed the program. The "Der alte Herr" is droll and quaint and a repetition was demanded by the audience. At the conclusion of this group the singer was given recall after recall and was compelled to add three extra numbers. Among them were two delightful Brahms songs, "Hans und Liese" and an old German folk song, "Ach, moder ich will a Ding haben." In the latter the singer fairly convulsed his audience with laughter.

Mr. Heinemann had the sympathetic co-operation of John Mandelbrod at the piano. Mr. Mandelbrod showed himself to be an excellent accompanist, and a great deal of the success achieved by Mr. Heinemann was due to his efficient work.—Milwaukee Sentinel, November 11, 1910.

HEINEMANN POSSESSES FINE BARITONE VOICE.

An hour of German lieder by one of the foremost exponents of that style of singing was given Detroit music lovers Sunday afternoon in the Garrick Theater when Alexander Heinemann, of Berlin, made his first appearance in this city.

A publicity agent is loudly trumpeting the announcement that Herr Heinemann is "the rival of Dr. Wüllner." To those who have heard both men the question must arise, In what sense is the rivalry? Dr. Wüllner and Mr. Heinemann are as opposite as the poles. The former is tall, lank, rugged, with a dramatic intensity that bespeaks the actor more than the singer. The latter is short and rotund and his best effects are obtained through delicacy of vocalization.

Dr. Wüllner's singing voice is distinctly limited, but his art is limitless. Herr Heinemann possesses a fine baritone voice that is almost a basso, but it is his use of the pianissimo that is chiefly remarkable in his singing. His mezza voce might be that of a woman, it is so delicate and fine. His program offered four groups of well-known songs by well-known German writers—Schumann, Schubert, Loewe and Hermann. They were chosen with a keen eye for proportion, embodying the religious and majestic, the dramatic, the dainty and blithe and the lightly humorous. It was the latter, exemplified in the Hermann song, "The Old Dandy," that took the fancy of the audience to the greatest extent, the applause bringing a repetition of it.

The "Erl King," another war horse of the dramatic prima donna and the baritone, also had its own interpretation from Heinemann. He closed his program with "The Three Wanderers," which he gave with the best dramatic effect of the afternoon. John Mandelbrod gave admirable support at the piano.—Ella Mae Hawthorne, in Detroit Times, November 14, 1910.

ALEXANDER HEINEMANN SHOWS INTERPRETATIVE ABILITIES IN WIDE RANGE OF SELECTIONS.

When Alexander Heinemann comes to Detroit next time he will sing to a larger audience than the one that greeted him at the Garrick Theater yesterday afternoon, for Heinemann is one of those artists that make their public and keep it.

This new "lieder" singer from Germany is not like the one we listened to last year and the year before. He is, nevertheless, a fine artist, with interpretative abilities all his own. The Heinemann voice is baritone, inclining toward bass. It is powerful, sweet and beautifully trained. One feels, in fact, that its owner can do with it almost anything he pleases.

Yesterday's recital began with a group of four Schumann numbers, the most pretentious being the composer's "Belshazzar." Because Heinemann has been compared widely with Dr. Wüllner it was impossible entirely to put the latter into the background of the past, and in spite of superiority of vocalism the listener missed the impressive ruggedness and apparent freedom from all convention and rule, which characterized Wüllner and makes one love his art as something unique.

The singer began his second number, a Schubert group, with

"Wohin," that rippling, sparkling little song that tells of brooks and mills. Here Heinemann began to grow on one. He developed a finish, and a power to produce subtle and delicate effects and shadings and atmospheres. In the impressive "Litanei" he rose to heights of interpretation that perhaps have not been surpassed in Detroit in many years. His "Erlkönig" was noteworthy for just one thing, the superior fiendishness of the spook's triumph.—Detroit Free Press.

ALEXANDER HEINEMANN SCORES TREMENDOUS SUCCESS IN DAYTON.

Alexander Heinemann's appearance at the Victoria last night proved a far greater treat to Dayton music lovers than was anticipated. In fact, the enthusiasm of the audience rose to a pitch seldom witnessed in Dayton, no matter what the attraction.

Mr. Heinemann has a distinctly individual style of singing, and the one word "singing" needs much emphasis in his case. One of the New York critics has aptly said that in his marvelous reading of Schubert's "Erlking" he does not stoop to ventriloquism for effect. How rare it is that we hear an artist with an equipment of voice and soul such as is found in Mr. Heinemann! Since Dr. Wüllner has visited America a great many singers have endeavored to imitate him (he, however, is inimitable) by using a somewhat thin voice.

Dr. Wüllner's voice is altogether unlike Mr. Heinemann's, but their style of singing is indeed very similar. Mr. Heinemann is bound to be one of the potent factors in musical circles which America has ever known, even though he does sing in German. He invariably insists that the English words be printed on the program in full, and then he gives us the pure German just as the German masters wrote it, and it was obvious on last night that the audience was wholly satisfied, for one could hear "He is positively the greatest I have ever heard," among the non-German speaking people as freely as among the Germans.

When we take into consideration the large per cent. of musical literature which emanates from the Germans, Mr. Heinemann's art surely cannot help appealing to any sane mind, for it is in his marvelous style which made him so famous, and to any student who ever stops to think this is, above all, the valuable asset in Mr. Heinemann's art so far as being educational is concerned.

His singing of such ballads as Schumann's "Belshazzar," Loewe's "Edward," Schubert's "Erlking," have won for him the unstinted praise of every critic of any consequence who has ever heard him. Those who heard the master of song on last evening will never forget those inimitable pianissimos in "Litanei," nor will they cease to recall his marvelous tone production in Hans Hermann's "Drei Wanderer." Herr Mandelbrod's accompaniments were above criticism. We hope to hear these artists again before the season is past.—J. Louis Shenk in Dayton (Ohio) Herald, November 15, 1910.

For Opera Patrons and Society Leaders.

Opera patrons and leaders of society will be glad to avail themselves of the cleaning and dyeing establishments of Schwarz & Forger, which are at 592 Fifth avenue and 1 East Thirty-eighth street, both in the heart of the musical world. The work done by this firm is unsurpassed for thoroughness and with the promptness that is also of importance in the height of the season. Gloves and gowns and other articles are cleaned at short notice. Every attention is paid to the wishes of patrons. Many society women in Newport, as well as the wives of army and navy officers stationed at the beautiful Rhode Island watering place, are among the regular patrons of the Newport branch of the firm.—Adv.

Let the seeker for amusement, then, who is capable of enjoying only rapid-fire opera stay away from "Armide," unless he can bring himself to approach the work humbly as one anxious to improve his taste. This opera is not designed to satisfy the searcher for sensations; it is made for persons who can sit in quiet contemplation of beauty, absorbing slowly what the poet presents to eye and ear.—New York Press.

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Mrs. Newkirk's Annual Concert

The annual concert by the pupils of Lillian Sherwood-Newkirk, assisted by Florence Austin (violinist), took place Tuesday evening, November 22, in Lockwood's Hall, Norwalk, Conn. The leading Norwalk paper said:

Other classes and other recitals have preceded this year's, but none has excelled. The effort of last evening was credited with being the pinnacle in every respect. No class has been larger and no chorus so luxuriant with talent or with preparation and balance.

All of the artists were in fine voice, and that their efforts were appreciated was shown by the sincere and prolonged applause which followed each piece of the various numbers. All of the artists were also remembered with one to three magnificent floral pieces which were presented to them over the footlights.

A well known critic of New York City, who was in the audience, has written as follows about the concert from an artistic standpoint: "Those who were fortunate enough to attend the song recital by the pupils of Lillian Sherwood-Newkirk at Lockwood's Hall last evening were afforded an evening of rare enjoyment. It was in the writer's experience a very unusual pupils' concert, for the singing of every one was far above that of a student. Every number on the delightful program was given with the dignity and poise of the highest grade professional concerts. Mrs. Newkirk is a born teacher, and today she ranks in the metropolis among the best voice teachers of beautiful tone production that we have. The work of her pupils last evening was in a marked degree the height of cultured beautiful singing, and the well arranged program indicated that in addition to being a singing teacher of rare ability, Mrs. Newkirk possesses



LILLIAN SHERWOOD-NEWKIRK.

executive force and exquisite taste in presenting events of this kind to the public. The concert hall was crowded with friends from New York and all of the cities adjacent to Norwalk. The singing of Clara Jaeger must be especially mentioned; her voice is beautifully placed and is of a wonderfully clear and bell like quality. Her singing of Beethoven's 'Hindoo Song' was most artistic. Laura Pollard, who has a light, high soprano, sang charmingly Harriet Ware's 'Call of Rahda.' Grace Barnes and Lucy Gray, contraltos, have lovely voices, and both should have a brilliant future. The singing of the Jocelyn lullaby by Mary Cassidy was very beautiful, her voice being a very sweet soprano of remarkable range, she singing D in alt with ease.

"Alice Smith, a young soprano, sings like a singer of wide experience. She has a big voice and sings in one of the large Bridgeport churches. Her repose of manner and splendid vocalization speak volumes for her teacher, and as this young singer is but nineteen years of age, she should go far in her chosen profession. Her duet with E. S. Austin was particularly effective, both voices blending beautifully. One especially commendable thing about each singer's work was the very clear enunciation.

"Too much can hardly be said for the singing of the chorus, all of its members being pupils of Mrs. Newkirk, and among them many well known church and concert singers. The tone quality of this club is refined, and every number sung disclosed careful leadership and thorough training. Much should be said in praise of the accompanist of the evening, Mrs. Chester Selleck; her work throughout the evening was very sympathetic, while at the same time, especially in the large choruses, the sustaining breadth of tone and marked rhythm were finely observed. Mrs. Newkirk also played for a number of her pupils.

"Florence Austin, of New York, concert violinist, the assisting artist, was a joy to hear. She is today counted among the really great violinists, and her playing last evening was masterly, there seeming to be no limit to her powers. Her playing of the Sarasate number was faultless. Miss Austin's charming personality added much to the impression her really wonderful playing made."

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CONCERTS IN DETROIT.

DETROIT, Mich., November 25, 1910.

Among recent concerts have been the Beebe-Dethier sonata recital in the Pontchartrain Concert Room, the Thomas Orchestra in the Armory, Detroit String Quartet in Temple Beth-El, Clarence Eddy at Woodward Avenue Baptist Church and David Bispham in the Garrick Theatre.

The Beebe-Dethier recital was the second in the Atkinson series. Mr. Atkinson was fortunate in securing the new concert room of the Pontchartrain Hotel for his concerts. The capacity is rather limited for concerts by the greater artists, but for a subscription series of this kind makes a most acceptable auditorium. The next number in this series will be a recital by Dalton-Baker, baritone.

The first concert of the Detroit Orchestral Association series was given by the Thomas Orchestra and the attendance at this concert indicates the most successful season of the association.

The first home concerts of the Detroit String Quartet were given November 15 and 16, and were occasions of encouragement to the backers of this organization. Henri Matheys, who recently came to Detroit from Brussels to fill the viola desk, was the recipient of much merited approval. The quartets given were the D minor by Mozart and the Max Schillings E minor. The press and public were unanimous in their approval and it is a fact beyond question that Detroit boasts a string quartet of rare ability. The soloist for these concerts was William Howland, baritone, of the University of Michigan, who sang the cavatina, "Dio possente," from "Faust," with intelligence and authority. Mrs. Edwin S. Sherrill accompanied in her usual capable manner.

Edwin Hughes, who recently came to Detroit to assume direction of the piano department at the Ganapol School of Music, made his first public appearance in a recital at the Church of Our Father, Tuesday, November 22. The writer was unable to attend, but the local press and many well known musicians have been most complimentary in reviewing this recital.

Madame Sembrich appears in a Sunday afternoon recital in the Garrick Theatre, November 27.

Bernice de Pasquali, soprano, and the Cincinnati Orchestra, Leopold Stokowski, conductor, will appear in the Armory Wednesday, November 30, under the management of James E. Devoe. Inasmuch as this is the first appearance of soloist, conductor and the reorganized orchestra, interest in this concert is exceptional.

JAMES E. DEVOE.

American Institute Reception.

Sergei Klibansky, the baritone, and new vocal teacher at the American Institute of Applied Music, Kate S. Chittenden, dean; and Henry Schradieck, the new violin teacher, were the center of a throng of interested admirers on the occasion of the reception introducing them to the clientele of that institution. Assisted by Annabelle Wood, in a Grieg sonata for piano and violin, and Mrs. Schradieck, who played accompaniments for her husband, a brief program was given which served well to show the work of the two gentlemen in whose honor the affair was given. Mr. Klibansky bore out the flattering press notices from foreign papers published in THE MUSICAL COURIER some weeks ago, and Mr. Schradieck's virtuoso style and highly honored place in the musical world is known to all. With such artists added to the faculty, in addition to those already concerned, still higher results will naturally follow.

Mariner Recital Hall.

The Frederic Mariner studio as a recital hall, with its unusual environment and attractiveness, must needs become a center for the many smaller concert functions needing just such a hall. In location it is unsurpassed. During the summer it was employed a number of times by the Antonia Sawyer music agency for various attractions, and on November 25 an "Evening of lyric songs" was given by Mrs. Rose McCann (soprano), with Victor Harris at the piano.

Mr. Mariner reserves the hall for his own occasional recitals and offers it on free evenings to those wishing to embrace its concert advantages.

Frances Alda in Concert and Opera.

Frances Alda has returned from her second Western concert tour, which included the principal cities between New York and Kansas City. One of the most pronounced of her recent successes was an appearance in Cleveland with the Theodore Thomas Orchestra, the first of a series of four concerts by visiting orchestras. Madame Alda has been specially engaged for a series of operatic appearances in Montreal with the new Montreal Opera Company, after which she will resume her concert tour, these concert engagements being interspersed with her twenty operatic appearances with the Boston Opera Company.

First Flonzaley Program.

Debussy's quartet in G minor will be a feature of the first chamber music concert of the Flonzaley Quartet in Mendelssohn Hall on Tuesday evening, December 6. The other two numbers are the Mozart Quartet in G major and Haydn's Quartet in F major. There will be three Tuesday evening concerts in the series, the second being scheduled for January 24 and the third for February 21.

Shipman Hears Nordica in Boston.

Frederick Shipman, who is managing the concert tour of Madame Nordica, and who recently handled the tour of Melba also, made a special trip from Pittsburgh to Boston to hear Madame Nordica at her first appearance in the Boston Opera House in "La Gioconda." Madame Nordica will make another appearance in Boston in "Faust" next Saturday. Mr. Shipman is now booking the Nordica tour.

Salina College of Music.

At a recital, November 7, at the College of Music, Salina, Kan., the principal performer was James Campbell, Jr., pianist, who played "Waldstein" sonata (Beethoven), Ballade in A flat (Reinecke), Nachtstucke (Schumann), Dialogue without words and octave study (Preyer), two preludes, etude and Polonaise (Chopin).

Max Bruch has just finished a new violin concerto dedicated to Willy Hess.

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The Philadelphia Orchestra.

PHILADELPHIA, Pa., November 26, 1910.

The seventh pair of concerts by the Philadelphia Orchestra, under the direction of Carl Pohlig, presented a program of unusual interest, in that it included Tchaikovsky's symphony, "Manfred," op. 58 (after Byron's dramatic poem), and the "Culprit Fay," a rhapsody by Hadley (first time at these concerts). This week's symphony, full of color and changing moods was most beautifully interpreted. The theme in the beginning (lento lugubre) in basses and reeds, with faint answering melody in the strings, works up to a climax, broad and beautiful but with a sombre undertone, as of retrospection, as Manfred reviews the past and sees the hopelessness of a future bereft of the love of Astarte, for whom he suffers despair. In the andante, quietly and imperceptibly is sounded a new song of cheer, heralded in the orchestration by wood and strings, entering into a chant-like utterance as a keynote to the thought of the first scene. With entrancing strains of the strings in sparkling counter-themes, the witch of the Alps is pictured. All light and color merging into a charming melody, is given with rich chords of harp, taken up by the clarinets, then the entire chorus, finally dying away into the first violin and wood; as of splashing water with more of sadness, then the chant in full chorus. In the third pastoral scene full of beauty and repose, with the reoccurrence of the first theme, though in lighter mood, the peal of a church bell is heard. In the last scene, the death theme in beautiful Lento phrase with note of horn and chord of harp, then the full orchestration in a mighty climax of thought, as the full significance of the mighty tragedy is brought to mind. Beethoven's overture, "Coriolanus" and Hector Berlioz's overture, "Le Carnaval Romain," were the two other numbers on the program.

The third popular concert on Wednesday evening with Herman Sandby, first cellist of the orchestra as soloist, including Saint-Saens' "Danse Macabre" in the program, with its beautiful solo for violin, played by Thaddeus Rich, concertmeister. Herman Sandby in the concerto in A minor by Robert Volkmann, brought forth a storm of applause, to which he responded to with an encore. Other numbers on the program included the overture, "Der Freischütz," Weber; the second movement from the A major symphony, No. 7, Beethoven; the delightful and ever charming overture, "William Tell," Rossini; march, "Tannhäuser," Wagner; and as the last number, a Liszt "Hungarian Rhapsody."

The concerts for the eighth week of the Philadelphia Orchestra, in contrast to the music of Liszt and Schumann, present a program given over to the modern French works, the main feature being Saint-Saens' symphony No. 3 (sometimes scheduled on programs as No. 5), in C minor for orchestra, organ and piano. This symphony, which calls for two performers at the piano as well as the full orchestra and organ, has been selected by Mr. Pohlig as a compliment to "the grand old man" of French music, who has just passed his seventy-fifth birthday, and were it not for the sea, declared that this autumn he would be very glad to come again to America to repeat the delightful experiences of his visit during the season of 1906-07, when he was heard with the orchestra in his own concerto. In addition to the Saint-Saens' number, the program includes Massenet's overture, "Phedre," Charpentier's "Impressions of Italy," and Chabrier's "España" rhapsody for full orchestra. Philadelphia, unlike many of the European centers of music, is not unfamiliar with the modern French works, orchestral or operatic, and it is this state of things that led Mr. Pohlig to work out his plan of varied and specially contrasted programs during the coming season. This broad outlook particularly impressed Saint-Saens, when in Philadelphia and he was delighted with the musical culture he found here. The French program now in hand has been arranged by Mr. Pohlig with the greatest care, as to its artistic and musical effect. The symphony of Saint-Saens is dedicated to Franz Liszt, and was written for the London Philharmonic Society, and at whose concerts it was conducted for the first time, by its composer on July 9, 1886. It is remarkable for its innovations, such as the division of the symphony into two parts, though in reality the two parts contain the usual four movements of the conventional symphony, linked to-

gether, to avoid, as Saint-Saens said himself, "the endless repetitions which more and more tend to disappear from instrumental music under the increase of musical culture." Massenet's "Phedre," an overture on a classical subject, follows Saint-Saens in style and is written in a singularly bold and sweeping manner, and is an especially strong introduction for a concert of this character, and is quite in contrast to the "Impressions of Italy" of Charpentier, which is a delightfully melodious work, redolent of Italy. It is in the best style of the composer of "Louise" and prepares one for Chabrier's brilliant rhapsody "España," which was written in 1881, when he was forty years old. This rhapsody does for Spain what the Charpentier suite does for Italy, and if the Massenet number can be considered as summing up classical Greece, the early winter program of Mr. Pohlig takes one musically into the sunniest of lands with the Elysian field of absolute music represented by the Saint-Saens music.

The Russian Court Orchestra will give two special matinees at the Forrest Theater on the afternoons of Monday, December 5, and Tuesday, December 6. Its selections embrace many Russian folk songs and the instruments are those of the peasants modified to interpret the wider repertory necessary in modern music, the occasion will be one of musical interest.

At the second Boston Symphony Orchestra Concert to be given in the Academy of Music on Monday evening, December 5, the program includes the Rachmaninoff symphony in E minor, No. 2, which had its first production in America by the Philadelphia Orchestra a little over a year ago.

A large audience enjoyed the playing and singing of the University of Pennsylvania's combined glee club's concert in the ballroom of the Bellevue-Stratford on Wednesday evening. The boys sang and played well and the large audience throughout the concert, gave sincere appreciation of their work.

A private residence in this "City of Brotherly Love" has been adequately furnished and fitted up, not as an institution, but as a home and the six guests who have availed themselves of its advantages, express the greatest satisfaction and gratitude for the provision which has been made for them in this Home for Retired Musicians, and this note is printed for the purpose of making the object of this home better known. The home is in full operation with a competent matron and an efficient corps of servants. The house is well furnished and is equipped with the best methods of heating and lighting. For full particulars, address secretary, Home for Retired Musicians, 236 South Third street, Philadelphia, Pa.

Lina Sarti, soprano, and Aristide Morano, tenor, made their American debut in the ball room of the Bellevue-Stratford on Monday evening last, before a very large audience. Aristide Morano possesses a voice of pleasing quality. Henry Gruhler at the piano played sympathetic accompaniments.

May Porter, M. B., organist of the Church of the Holy Apostles, Philadelphia, gave an organ recital at the dedication of the organ recently installed in the Presbyterian Church, at Langhorne, Pa. She was assisted by Mrs. Henry W. Butterworth, soprano.

Paul Krummeich, pianist, and Johann Grolle, violinist, announce a sonata recital to be given Wednesday evening, November 30, presenting a program of three modern sonatas for piano and violin by Brahms, Grieg and Strauss.

W. Dalton-Baker, English baritone, and Elizabeth Clark, contralto, will give a joint recital of Christmas music at Witherspoon Hall, Wednesday evening, December 14.

Paul Meyer, violinist, and D. Hendrik Ezerman will give a recital in Witherspoon Hall on Wednesday evening, the program including a sonata for violin and piano by Franck.

Monday evening, November 28, the Orpheus Club will give the first concert of its thirty-ninth season in the Academy of Music. Gertrude Stein Bailey, contralto, will be the assisting soloist.

Philip Francis Loney, basso, announces a song recital in the Hazeltine Galleries for Thursday evening, December 1. He will be assisted by Florence Sunday, soprano; Eleanor Dawson, contralto; Joseph S. McGinn, tenor; Albert Zinger, violinist; Bertha S. Ely and Josephine Conrad, accompanists.

Madame Sembrich will make her first, and it is announced her only, appearance in the Academy of Music

on next Thursday afternoon, December 1, at 3.30, assisted by Frank LaForge at the piano.

C. Ashton Jonson will lecture in this city on December 15, the subject to be announced later.

Samuel L. Hermann, director of the Treble Clef, announces the first concert of the season, to be given January 25, assisted by Herman Sandby, first cellist of the Philadelphia Orchestra, and Dr. H. S. Zulick, tenor, as soloists.

The Philadelphia Church Choral, under the direction of Ralph Kinder, organist of the Church of the Holy Trinity, will give a musical service of much interest on Tuesday evening, November 29. This service is held in the church and requires no ticket of admission.

Philadelphia musical events for next week are:
Monday, 8.15 p. m.—The Orpheus Club Concert, Academy of Music.
Tuesday, 8 p. m.—Philadelphia Church Choral Society Concert, Holy Trinity Church.
Wednesday, 8 p. m.—Paul Meyer, violinist, and D. Hendrik Ezerman in recital, Witherspoon Hall.
Wednesday, 8 p. m.—Paul Krummeich, pianist, and Johann Grolle, violinist, in recital, 43 South Eighteenth street.
Thursday, 3.30 p. m.—Madame Sembrich, song recital, Academy of Music.
Thursday, 8 p. m.—Philip Francis Loney, basso, song recital, Hazeltine Galleries.
Friday, 3 p. m.—The Philadelphia Orchestra, Academy of Music.
Friday, 8 p. m.—"The Holy City" cantata at Gethsemane Methodist Church.
Saturday, 8 p. m.—The Philadelphia Orchestra, Academy of Music.

MENA QUEALE.

MUSIC IN CLEVELAND.

CLEVELAND, Ohio, November 25, 1910.

Thursday night, November 24, Francis Macmillen gave a violin recital in Engineers' Hall. This artist, who appeared here several years ago, still retains his striking personality, but to it he has added an artistic poise and clarity due, no doubt, to temperamental and intellectual growth. Emotional color and warmth still imbue his playing, but they are under conservative control, and while his inspiration is as fresh as formerly it does not run rampant. Macmillen's evident sincerity in his attitude toward his art has wrought this change in him. In his playing of Bach, Mozart and Vivaldi there was a genuine classic equilibrium and color sustained. In his Zarzkycki, Saint-Saens and Paganini selections he showed the complementary side of his talent, a capricious and naive nature. Gino Aubert was the assisting pianist and accompanist.

Two original compositions will be produced by Johann Beck during the coming popular concert season. An orchestra fantasia, "The Kiss of Joy," and an arrangement for string orchestra of his sextet will be played. The former composition will be heard locally for the first time. The sextet was written a number of years ago, and performed before the National Music Teachers' Association. It placed Beck among the leading American composers.

The second concert of the Mendelssohn Club will be given in Engineers' Hall, with David Bispham as soloist. Christine Miller will act as assisting artist at the first concert.

In its second concert the Harmonic Club will present the "Swan and Skylark" by Goring-Thomas.

William A. Becker will play his piano concerto this season. This will be Becker's first local appearance since his success in Germany.

The first two-piano recital by Wilson G. Smith and Katherine Pike occurs at Wamelink Sons' piano rooms Wednesday night, December 7.

The new German club, under the direction of Adolf Singuf, gave its first concert last Sunday evening in Star Turn Hall. The work of the chorus was commendable, and the program of purely German songs was a distinct novelty. The Philharmonic String Quartet assisted.

Handel's "Messiah" will be presented Sunday afternoon, December 18, in Keith's Hippodrome. This oratorio has not been heard in Cleveland since its production three years ago by the same club. The club has been enlarged to 200 voices this year, and the accompaniment will be full orchestra, instead of the organ, as formerly. Lucille Tewksbury of Chicago will sing the soprano role. Two years ago she sang with the club in "Eve." The other soloists will be prominent local singers—Maude Williams, contralto; H. Warren Whitney, tenor, and James McMahon, bass. J. Powell Jones will direct and Katherine Pike will act as accompanist.

R. N. O'NEIL.

Choir Engagements for Howard Davis.

Howard Davis, solo tenor at Grace Methodist Episcopal Church, is having very busy Sundays since he also substitutes at afternoon services in other churches. Recently he filled some engagements at Masonic meetings. Mr. Davis is a reliable artist whose popularity is growing all the time.

Singing MacFadyen's Songs.

Flora Wilson, the soprano, sang Alexander MacFadyen's brilliant waltz song, "The Seasons," at her recital in Wilson, N. C., November 22. Sibyl Sammis MacDermid, the soprano, is to sing Mr. MacFadyen's new song, "Why I Love You," at her recital in Chicago tomorrow (Thursday, December 1).

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

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